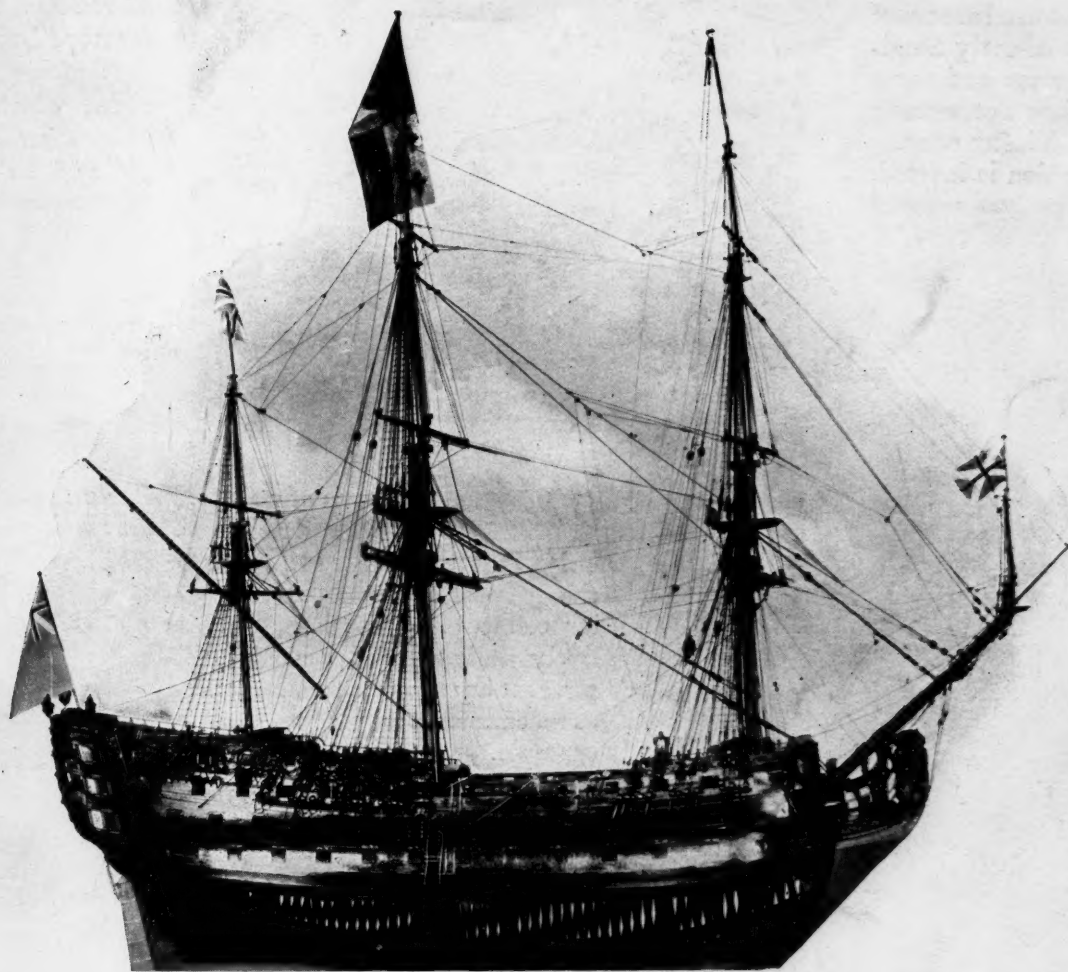


AUGUST, 1923

ANTIQUES



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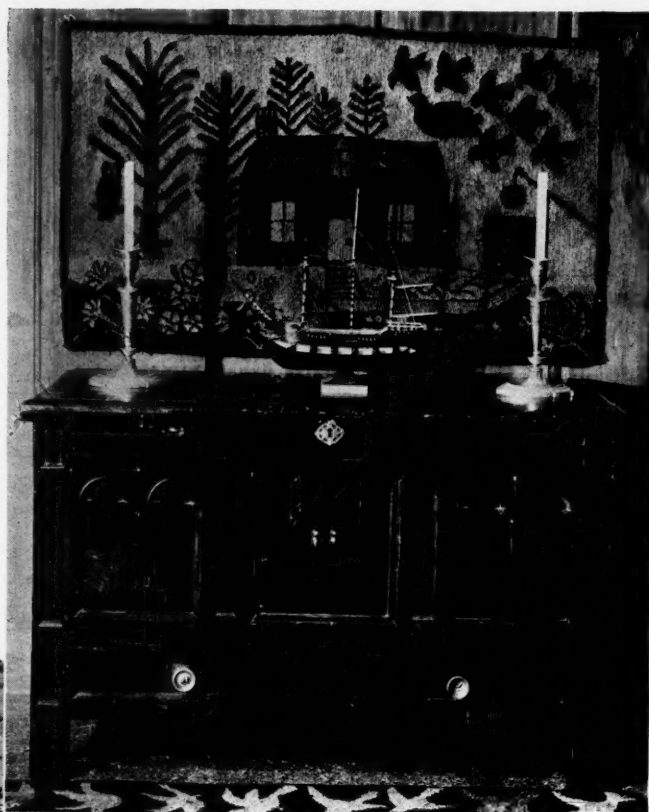
A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

The Village Green Shop

occupies an old-time dwelling just off the Green at Ipswich. Its offerings of antiques are confined to carefully selected examples from known sources. Emphasized are proof pieces of early Sandwich glass and some specially noteworthy English lustre ware. Inspection is invited.



The Village Green Shop



Pilgrim Chest (1691)

The Paneled Chest

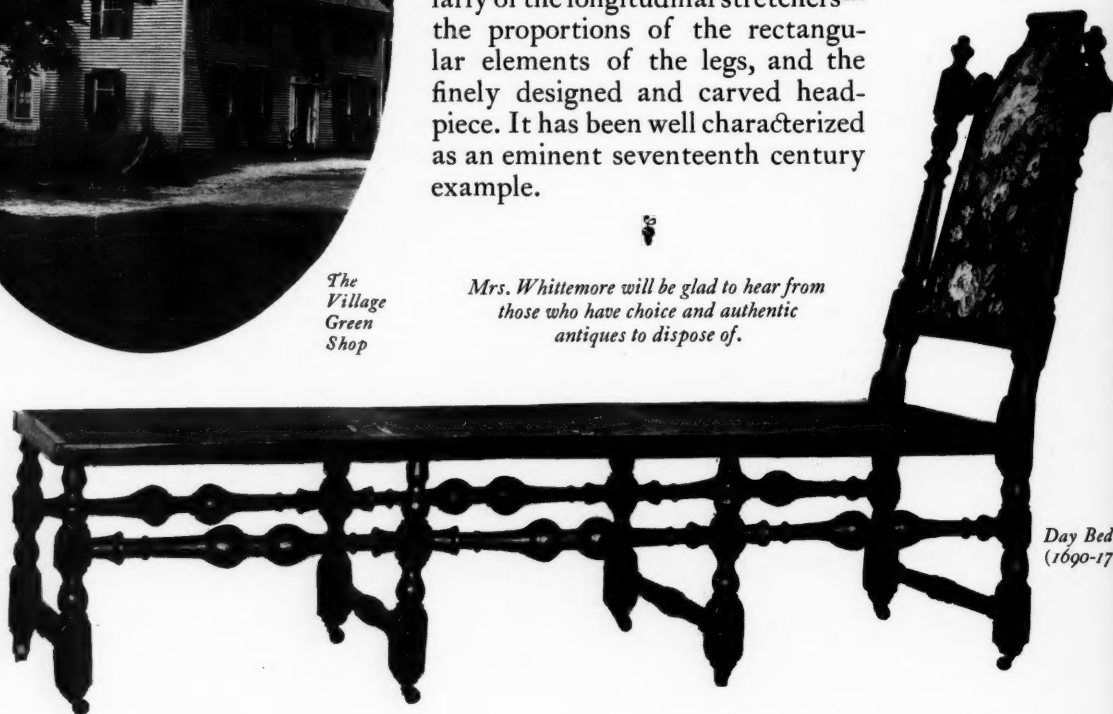
barring the brass drawer knobs and some varnish, is completely original. The paneled stiles are apparently unique, as are the form and use of the turned drops. *Material:* oak, except for top, back panel, drawer sides, and bottoms, which are of pine. *Size:* 46" long, 30" high, 21" deep.



The candlesticks are two of a set of four Sheffield pieces (c. 1780). The hooked rug delightfully depicts the homing of swallows. The ship model is recent decoration.

The Day Bed is of walnut. Noteworthy are the size and richness of the turnings—particularly of the longitudinal stretchers—the proportions of the rectangular elements of the legs, and the finely designed and carved head-piece. It has been well characterized as an eminent seventeenth century example.

Mrs. Whittemore will be glad to hear from those who have choice and authentic antiques to dispose of.



Day Bed (1690-1710)

The Village Green Shop

GRACE S. WHITTEMORE

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THE *LEADING ANTIQUE HOUSE* OF
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ESSENTIAL to distinction in any collection of antiques is the evidence of discriminating selection with reference to established requirements.

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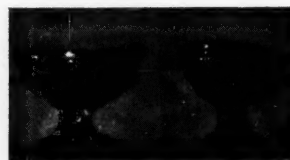


An historic mansion, whose restoration for use as a sales centre for antiques was the notable achievement of the late Philip Spaulding, has been purchased by me and will be operated in conformity with its fine tradition.

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FINEST Waltham weight-driven movements—hand-finished cases, either plain mahogany or mahogany inlaid with tulip wood or dull gold leaf. Top ornament either gold eagle or Colonial brass spire.

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PUBLIC SALE of the
NOTABLE PRIVATE COLLECTION of
EARLY AMERICAN ANTIQUES

gathered by **GEORGE F. IVES** *late of Danbury*
the contents of the OLD IVES TAVERN & COLONIAL MUSEUM
Wooster Terrace, Danbury, Conn., long the home of Mr. Ives

SEPTEMBER 18, 19, 20, 21

beginning daily at 10 a.m. and closing at 5 p.m.

(daylight saving time)

(Definite announcement of place of sale will be made in the September issue of ANTIQUES)

THE SALE TO INCLUDE ALL FURNISHINGS OF THE TAVERN, BEING THE CONTENTS OF THE *Tap Room, Dining Room, Reception Room, Ball Room, Child's Room* (furnished with child's furniture), *Bed Rooms, Halls, etc., etc.*, AND CONSISTING OF SUPERIOR EXAMPLES OF EARLY AMERICAN Oak, Pine, Maple and Fruitwood Furniture, TOGETHER WITH QUANTITIES OF *Pewter, Iron, Brass, Mirrors, Lighting Fixtures, Hooked Rugs, Glass, China, Prints, Paintings on Glass*, AND INNUMERABLE OTHER ARTICLES OF HOUSEHOLD USE AND DECORATION IN LARGE PART DATING FROM THE 17th and early 18th Centuries.



THE late George F. Ives was widely known as one of the foremost of American antiquarians. The extraordinary range of his personal acquaintance, the accuracy of his knowledge and the certitude of his taste won him an unique place among connoisseurs and amateurs alike. He held a profound affection for all the better souvenirs of the early settlements in America. The collecting of them was for him the absorbing interest of a lifetime: it was the sole occupation of his later years. Yet he was rigorous in his eliminations. Duplicate specimens and items outside the strict bounds of his requirement he disposed of, retaining only such examples as most appealed to his personal taste and judgment. Out of the gradual accumulation of these he eventually furnished the old time inn—now generally known as the IVES TAVERN in Danbury—which he had purchased and restored for use as his own residence.* Once an object of antiquarian value had become established here, no consideration of price would persuade him to part with it.

It is the intimately personal collection of early American antiques thus painstakingly assembled which is now offered for sale to settle Mr. Ives' estate. As for its quality, competent observers hold that, while not necessarily the richest collection of its kind, it is unsurpassed in the variety and individuality of its thousand or more exhibits.

In view of the extraordinary interest already aroused in the forthcoming sale and the great number of inquiries concerning it, the following important points of information are offered:—

METHOD OF SALE: *By auction.* WEATHER CONDITIONS: *Sale, rain or shine.* PACKING & SHIPPING: *Purchaser's responsibility.* INSPECTION: *THE OLD IVES TAVERN and its contents will be on view for 21 days preceding the sale.* CATALOGUE: *In lieu of a special volume, an illustrated list of items for sale, with a brief description of each, and notation of the day of its offering, will appear in the advertising pages of ANTIQUES for September (published September 1). It will thus be received, in the natural order of events, by all subscribers and purchasers of ANTIQUES. Extra copies may be ordered from the undersigned for September delivery, on payment of fifty cents; or will be available for purchase at the IVES TAVERN after September 1. Bids based on this list, if forwarded by mail, will receive careful attention.*

The CITY NATIONAL BANK of DANBURY, Executor.
Danbury, Connecticut.

*See ANTIQUES Vol. I. p. 6. *House Beautiful* Vol. LI. p. 44.

The BEGINNING and the EXPANSION of the CORNER ART SHOP

I. The Beginning: A Picture Talked About at Christmastide

(Excerpt from the *New York Herald*, Dec. 5, 1905.)

SENTIMENT INSPIRES THIS ARTIST'S BRUSH

Pictures of Mr. Walter Satterlee Attract by Their Refinement and Taste

There are painters of fact and painters of sentiment. To the last class belongs Mr. Walter Satterlee, a well known figure artist of this city, and one of whose characteristic pictures, *Life's Evening*, is reproduced on this page.

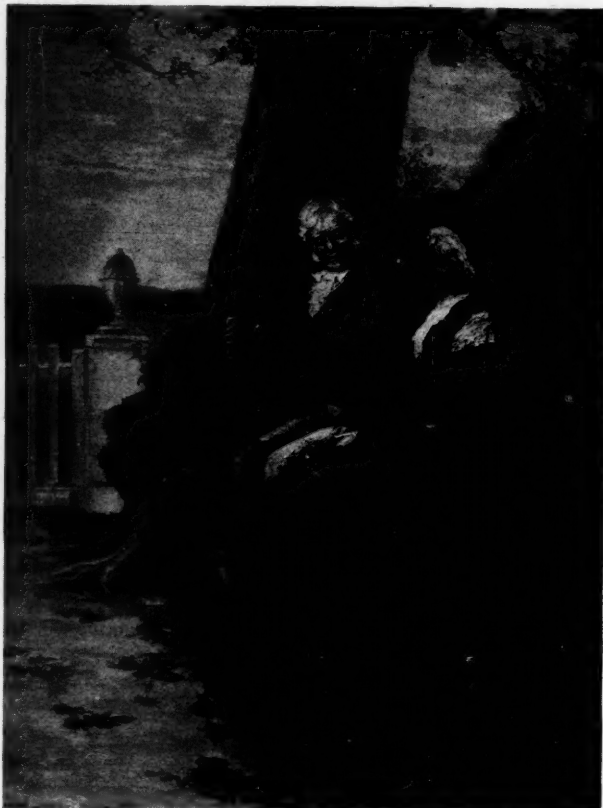
Mr. Satterlee is a member of the well known old New York family of that name. . . He was born in Brooklyn in 1844, was graduated at Columbia College, and studied at the National Academy schools under Erwin White and in Paris under M. Léon Bonnat.

Few modern American painters are better or more widely known. He won the Clarke prize for the best figure work at the Academy exhibition in 1886. Since 1879 he has been an associate of the Academy. He is also a member of the American Watercolor Society and of the New York Etching Club.

The work of the artist is characterized by refinement of subject and treatment.

Because of birth and education, his tastes naturally led him to the portrayal of the refined and social side of life. Some of the canvases, depicting assemblages in old Colonial mansions, have been most truthful in arrangement, costumes and accessories. Among the few *genre* or story-telling painters in America, Mr. Satterlee holds a prominent place. His pictures, as shown in the one illustrated, tell a story, are painted with sincerity and feeling and abound in sentiment.

The artist has taught many of the younger American artists. Among his pupils several years ago was Mr. Elliott Daingerfield, who has come so rapidly to the front of modern American painters in the last few years.



LIFE'S EVENING

By WALTER SATTERLEE

The ideal, happy married life of Colonial days
(Owned by Mr. Emil Begiebing)

(Reprint from *American Art News*, May 31, 1919.)

A PICTURE OF SENTIMENT

The picture by the late Walter Satterlee, *Life's Evening*, reproduced on this page, which was reproduced and featured in the N. Y. *Herald's* Christmas edition of December, 1905, is now owned by Mr. Emil F. Begiebing, who has been an art collector for thirty years and who, through Mr. Satterlee's friendship and kindness, had the advantage of securing some of the best examples of early American artists.

Mr. Begiebing has now formed a partnership with Mr. John Shope, formerly of Harrisburg, Pa., now resident here, long a collector of ceramics, and old Pennsylvania, New Jersey, Bohemian and Venetian glass, in the Corner Art Shop at Lexington Avenue and 57th Street.

(Reprint from *American Art News*, July 12, 1919.)

THE CORNER ART SHOP

A new art house of unusual individuality and novelty is the Corner Art Shop, recently opened at 137 E. 57th Street, N. W. corner of Lexington Avenue and 57th Street, by Mr. Emil F. Begiebing and Mr. John Shope.

In the new Art Shop there is an array of pictures, art objects and early American and old Bohemian and Venetian glass, most artistically arranged, which will delight the connoisseur. Mr. Begiebing, who has been a picture lover and collector for over 30 years, through his friendship with the late Walter Satterlee, formed a picture collection which comprises several superior examples of paintings by Murphy, C. C. Curran, Carlton T. Chapman, A. F. Tait, Geo. Innes, James M. Hart, Wm. M. Chase, Bolton Jones, Kurzman Van Elten, N. H. Trotter and others now prominent in American art. Mr. Shope, formerly of Harrisburg, Pa., has long been a collector of rare and fine glass, and his specimens tastefully arranged add to the attractiveness of the shop. That good taste in art and knowledge bring their reward is evidenced by the steadily growing clientele of connoisseurs of taste which the new shop already enjoys.

II. The Expansion: The Maple Antique Shop at Darien, Conn.

THIS old Colonial Inn on the Boston Post Road at Darien, Conn., where General Lafayette put up, offers an admirable background for the antiques we have for sale. The CORNER ART SHOP in New York City, and the MAPLE ANTIQUE SHOP in Darien together make a superb showing which includes:

SANDWICH GLASS
2 PAIRS FLUID-LAMPS
3 PAIRS CANARY COLORED LAMPS
2 PAIRS BLUE LAMPS
1 PAIR GREEN LAMPS

LARGE COLLECTION AMERICAN FLASKS
1 PAIR YELLOW DOLPHIN CANDLESTICKS
1 PAIR CLEAR DOLPHIN CANDLESTICKS
OVER 200 PIECES LACY SANDWICH IN DIFFERENT DESIGNS AND SIZES
SANDWICH SALTS

SUPERIOR EARLY PRESSED GLASS
RARE EARLY PAPER WEIGHTS
CURRIER PRINTS
COLONIAL ENGRAVINGS
HOUSE PRINTS BY CURRIER & IVES
PEWTER

Eventually THE MAPLE ANTIQUE SHOP will be the American storehouse of treasures. We shall welcome all visitors. Meanwhile we thank our many clients for their past favors.

The CORNER ART SHOP

Objets d'Art, Paintings, Curios, Antiques

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Telephone, PLAZA 7832

The MAPLE ANTIQUE SHOP

on the BOSTON POST ROAD

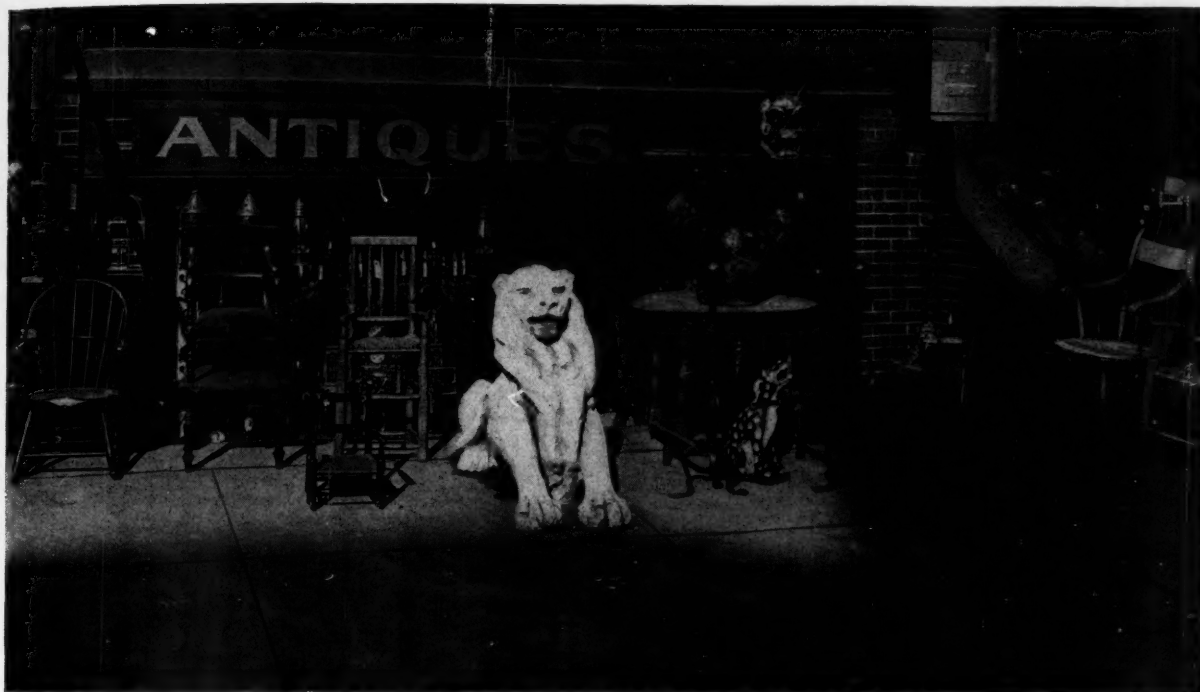
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EMIL F. BEGIEBING

JOHN SHOPE

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THE SHOP AT 379 BOYLSTON STREET, BOSTON



BROADHEARTH
at Saugus Centre, Mass.

Open to the public by appointment

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1636

Last Month I had the pleasure of inviting readers of *ANTIQUES* to call at my summer home, Broadhearth, at Saugus, and inspect that ancient house, built only sixteen years after the landing of the Pilgrims, but still standing just about as it was almost 300 years ago. It is there that I

keep my private collection of things which are not for sale. *My Place of Business* is the quaint little shop on Boylston Street, Boston, guarded by its famous stone lion. It is here that I share with my clients the benefit of my many years as student and collector.

CHARLES L. COONEY
(Member American Antique Dealers' Association)

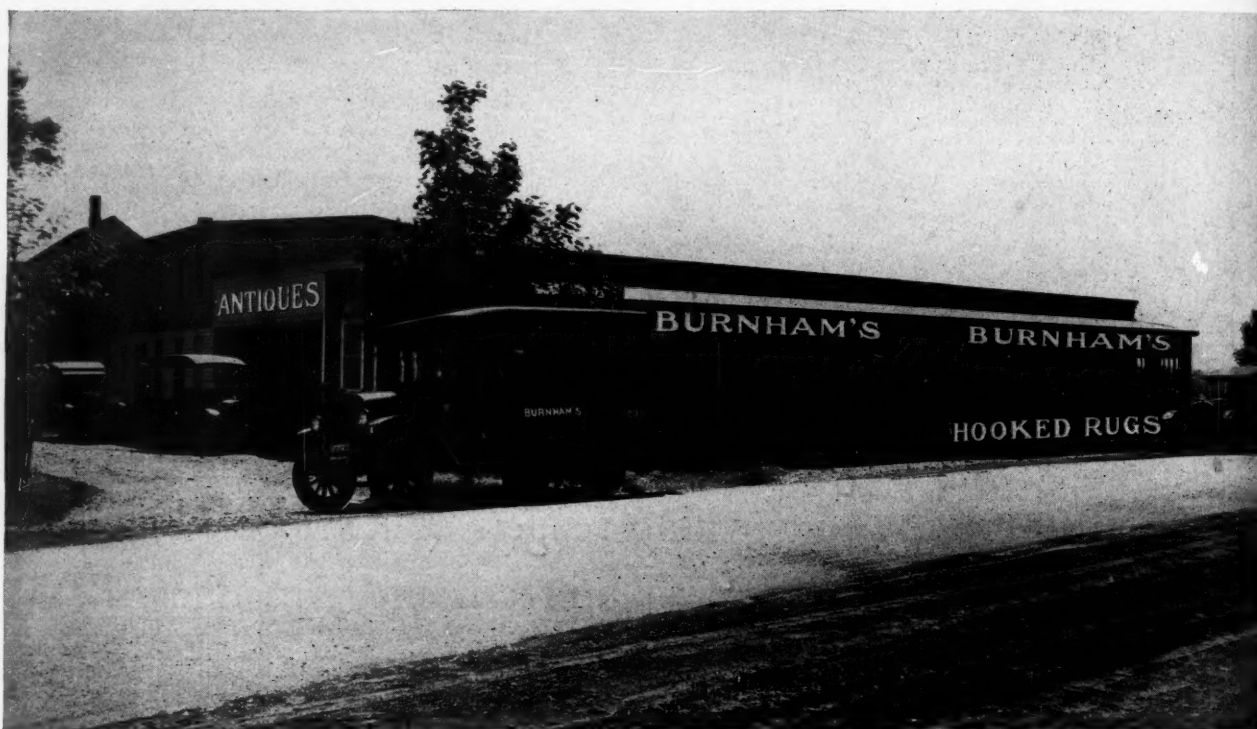
BURNHAM'S CHATS *with* COLLECTORS

IX.—AN INVITATION RENEWED

AT various times, I have talked so much about hooked rugs that I have sometimes feared my readers might think that hooked rugs constitute my entire business.

BUT they do not. I was a collector of antique furniture before I became interested in hooked rugs and I had sold many examples of fine old cabinet work before I realized that

TODAY my establishment at Ipswich presents an extraordinary spectacle. One large division is packed with an assortment of antiques such as it has never hitherto been my good fortune to bring together. Another is occupied by my repair and cabinet department; another by my rug pattern makers; and yet another by my rug cleaners and repairers.



THE BURNHAM SHOPS AT IPSWICH

the only suitable floor covering to go with them is the hooked rug.

THAT side—the side of antique furniture and other early handiwork—I have never relinquished. For example, I have recently disposed of some superb early American church silver. I have yet more almost as rare and quite as interesting. I have, too, been fortunate in assembling a number of exceptional items of furniture, glass, china, old iron and what not else.

I CAN picture the outside of it; but because there is nothing else quite like it in America, I can give no adequate idea of the interior.

FOR that reason I renew my earlier cordial invitation to readers of *ANTIQUES* to visit my place during the present summer.

USUALLY I am here and available to serve as personal guide; but to prevent the possibility of my disappointment through missing visitors, I shall appreciate an advance appointment by letter or telephone.

R. W. BURNHAM, IPSWICH, MASSACHUSETTS

TELEPHONE, 109 IPSWICH

To claim omniscience is to invite trouble. The offices of ANTIQUES have no corner on information or judgment.

Nevertheless, during months of summer travel it may be that some readers of the magazine may find themselves in New York or Boston and possessed of a desire to learn the shortest way to the dealers whose advertisements they have seen in ANTIQUES.

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts
Telephone, Beach 5121
SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR. PRICE FOR A SINGLE COPY 50 CENTS

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

ANTIQUES

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HOMER EATON KEYES, Editor
PRISCILLA C. CRANE, Assistant Editor ALICE VAN LEER CARRICK, Editorial Consultant

LAWRENCE E. SPIVAK, Business Manager
G. WARREN WHEELER, New York Representative, 25 West Broadway
Telephone, Barclay 7448

SIDNEY M. MILLS, New England Representative, Boston Office
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FREDERICK E. ATWOOD, Treasurer

It may be possible to save them hours of travel and discomfort by telling them where to find the things they want. Insofar as the offices of ANTIQUES in either city may be helpful in such cases the opportunity will be viewed as a privilege.

In New York ask for Mr. Wheeler, or his secretary. In Boston the general office is at the command of friends of ANTIQUES.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.
Entered as second-class matter Dec. 6, 1921, at the postoffice at Boston, Mass., under the Act of March 3, 1879.
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There Is Corn in Egypt!

Long Island's Famous Antique Shop

STANDS like a storehouse of old, filled to the topmost bin with treasures more precious than gold.

TREASURES from the early AMERICAN pioneer homes: Furniture of early pine, curly maple or cherry; wonderful old pine pewter dresser with its array of softly shining pewter; sturdy old stretcher tables and ladder back chairs; bits of old Stiegel and Sandwich

glass, cherished for generations; the charming old hooked rugs that lay on the "best room" floor; the andirons, cranes, warming pans and other quaint "fixings" that stood by the fireplace; the candlewick spreads that graced the four-posters; cherished samplers and colorful prints.

All these and many other items are here as collections.

"The most wonderful day of my trip," said the dear little lady from the West, who read my advertisement in ANTIQUES, came out "for an hour" and stayed all day.

The same welcome and delights await YOU

There is a new price-list out. Send for it

KATHARINE WILLIS

272 Hillside Avenue : On the Sunrise Trail : JAMAICA, Long Island



HAND WROUGHT LATCH OF IRON

Attributed to Levi Morrill of Strafford, Vermont.
From an old house in Vershire. *Size: Handle,*
14¼" x 3⅞"; Bar, 13¾" x 1".
Owned by Frederick E. Atwood.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IV

AUGUST, 1923

Number 2

The Editor's Attic

The Frontispiece

ONE need not qualify among the venerables of ancient memory to recall the days when the village smithy was a centre of much importance,—particularly to small boys. For them the slow but fiery breathing of the huge, grimy bellows, the golden red glow of hot iron, the submissiveness of metal to the ringing onslaughts of the bare armed, leather aproned master of the hammer always held irresistible fascination. More than a strong arm, however was required of the smith. To fashion a horseshoe, to hold and trim a horse's hoof and fix the steaming iron with undeviating nail called for a neat hand and a sure eye as well.

The man who could accomplish those feats, and who could, as well, equip the neighborhood sleighs with runners curling smartly fore and aft, or re-tire the wheels of light carriages and of great Concord coaches would hardly find his prowess baffled by the task of making iron fittings for a docile and uncomplaining door. Such work must have constituted recreation for the smith, much as the fashioning of presentation bowls, pitchers and the like seems to have served as outlet for the creative notions of workers in the early glass factories. That is one reason why the iron latches of former days hold for the collector a fascination that is wanting in objects of cast brass or bronze,—which gained their being by deliberate processes of moulding rather than in the fiery enthusiasm of the forge.

Of late, Wallace Nutting has been making rather special effort to gather and photograph fine examples of authentic iron-smithing in the way of household hardware. His collection is already sufficient amply to supply any inadequacies and correct any possible lapses in that more or less abbreviated section of *Furniture of the Pilgrim Century* which is devoted to the subject of hardware. In time it may be so utilized. Meanwhile ANTIQUES is glad to publish Mr. Nutting's very careful study of iron latches.* To the illustrations from the author's collection, the frontispiece is added as somewhat specially noteworthy in shape and size, and in the fact that it was, quite probably, wrought by the late Senator Justin Smith Morrill's father, Levi

Morrill, who was, it is said, at one time a blacksmith in Vershire, Vermont.*

A Lisbon Cameo

Who knows anything about Lisbon cameos? Herewith is an example enlarged from its actual seven-eighths of an inch, the better to display its detail. Quite obviously it is not a cameo at all, but a porcelain biscuit plaque made much after the manner of the well-known Wedgwood jasper medallions.† In the present instance, however, the head is modelled in white against a background of gray, instead of the tints associated with the English examples.

The owner is Mrs. E. F. Crummel, of Cleveland, who acquired the cameo from a collector who, in turn, had unearthed it in a London pawn shop. Its actual origin, however, is probably somewhat less humble. With regard to it Mrs. Crummel quotes the only known authority, the published *Diary of Lady Charlotte Schreiber*, that ardent yet judicious collector of fine porcelains, whose accumulations have, in large part, gone to the enriching of the Victoria and Albert Museum. Writes Lady Charlotte:

"*Lisbon, Friday 29, 1875.* Then we went to the Rua de Plata where we made a discovery with which we were perfectly enchanted. It appears that at the time the Praça do

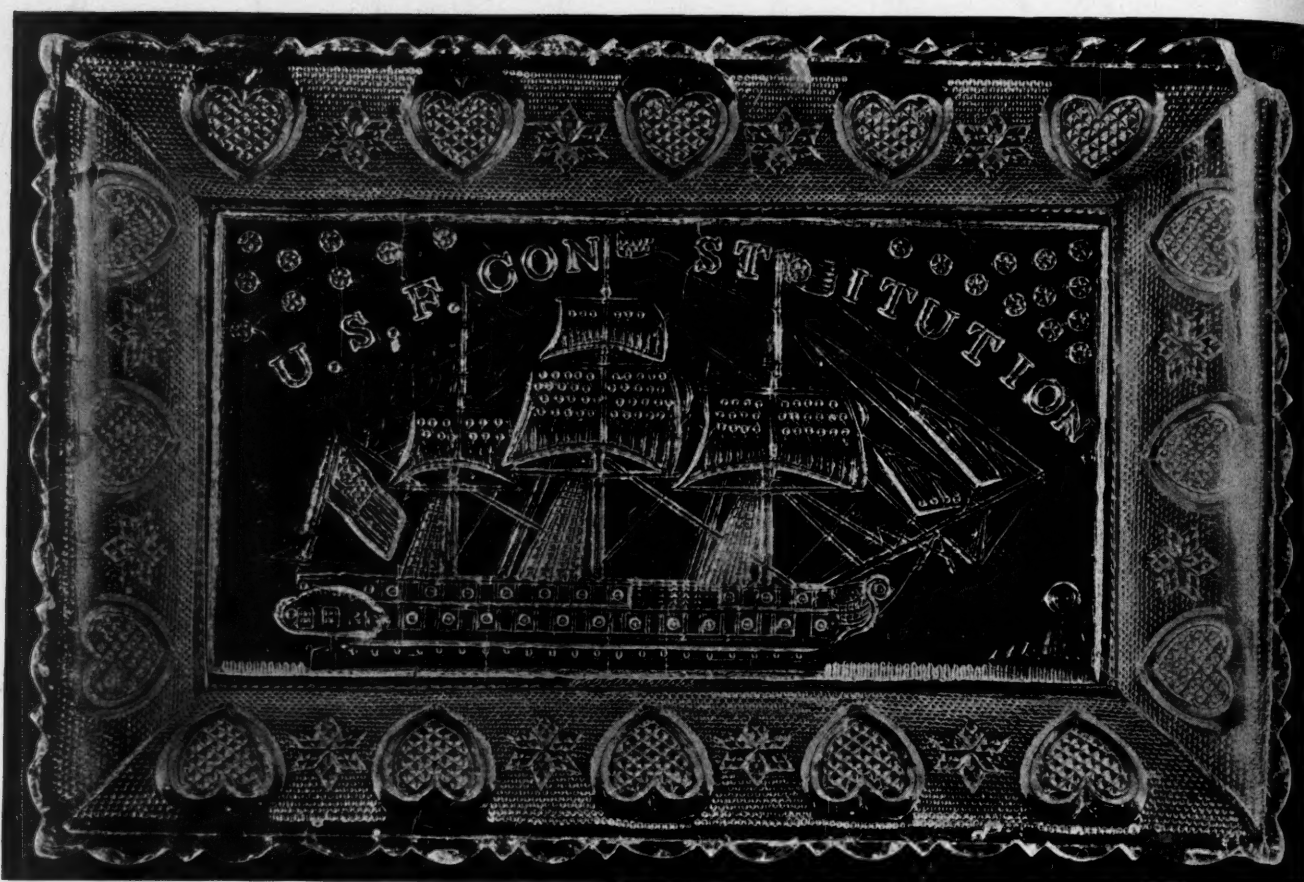
*Justin Smith Morrill was born at Strafford, Vermont, April 14, 1810, and died at Washington, December 28, 1898, after 42 years as representative and senator from Vermont.

†Wedgwood achieved a completely satisfactory process for making his medallions—which he denominated cameos—in 1778.



MARIA I OF PORTUGAL
A Lisbon cameo enlarged from actual seven-eighths of an inch.

* See page 78.



RARE SANDWICH GLASS (c. 1830)

A reproduction of the Frigate Constitution, probably based on a drawing of 1817, since the 21 stars of the field suggest that date. The plate is probably a souvenir of the rescue of the *Constitution* from the demolition ordered by the Navy Department.

Commercio was built (1755), after the earthquake, and King José's statue was erected there (1775), General Bartholomew da Costa, superintending the works, discovered the art of making a beautiful porcelain (biscuit) and plaques and medallions à la Wedgwood. All of this we had never heard before; none of the ceramic books mention it. We were now fortunate enough to find a biscuit plaque representing the lowering of the Royal Statue into its present position, with a long inscription on the back, giving the artist's name, the date (1775) and place, etc. Also in the same shop a medallion, also signed and dated, with the equestrian statue *in situ*. Further on, we met with a smaller piece, a cameo à la Wedgwood with a portrait of José I, or his successor, dated 1783.

"Nov. 2. Found two more Lisbon cameos, both being Maria I, by Figueiredo, and dated 1783.

"Nov. 15. There was an old Brazilian lady in the carriage also, to whom we showed our trifles. She had got on a brooch with a Maria Primeira china cameo like those found in Lisbon."

On the back of Mrs. Crummel's cameo appears the following inscription:

"João de Figueiredo fecit—LISBOA ARCEANA REAL DO EXERCITO 1782."

The portrait is probably that of Maria I, daughter of José and occupant of the throne following her father's death in 1777. She had the misfortune to become totally insane in 1788.

Constitutional Interpretation

Cup plate collectors and other admirers of early historical souvenir glass will be pleased to encounter the *Constitution* in an unfamiliar but unquestionably venerable presentation. This occurs in a rectangular dish, seven inches long by four and one-half inches wide, which belongs to Wilmer Moore of Hopewell, N. J. Certain peculiarities in the design of this dish call for more than a passing word, since observation of them may assist in the avoidance of too hasty conclusions in other, but similar, instances.

What is the probable date of this dish? The sixteen hearts and twelve stars of the rim give no clue. Evidently they are to be viewed simply as convenient decorations, whose symbolism, if there be any, is rather that of general patriotism and good fellowship than of the brotherhood of a specifically enumerated group. This is worth bearing in mind. Great reliance should perhaps never be placed on the number of items in a purely decorative repeat border.

When, however, we come to the field in which the frigate *Constitution* is so carefully delineated, we face a somewhat different type of consideration. No exigencies of a repeat pattern are here in evidence. The firmament, as comprehended by the bottom of the dish, is sufficiently roomy to accommodate a starry host of any reasonable measure. Only twenty-one stars, however, are shown; nine on one side of the field and twelve on the other. If they stand for the number of states in the Union at the time of

the plates' making, the date of 1817 would have to be assigned to it. Yet such a date seems quite out of the question. In that year the Sandwich glass works were still unthought of, and the New England Glass Company was just getting on its feet. The process of mechanically pressing glass was, furthermore, still a decade from being invented.

A plausible theory concerning the making of this dish is, however, not difficult to evolve; though some statement of facts must precede it. The frigate *Constitution*, one of the first six vessels of the United States Navy, was built at Boston in 1797. Her victories over vessels of the English fleet during the war of 1812—particularly her famous triumph in the fight with the *Guerriere*—won for the old frigate an extraordinary degree of enthusiastic admiration from all Americans. In 1815, a song recounting her glories was sung by Frances Arden before the Corporation of the City of New York. In 1817 her deeds were further immortalized by Garnerey in a painting which represented the victory over the *Guerriere*. Such a depiction may well have started many professional and amateur pencils at work delineating the form and presence of this valiant symbol of American naval supremacy. Altogether, a host of major and minor pictures must have been turned out.

Another Victory for Old Ironsides

BUT within another thirteen years the *Constitution* had fallen upon evil times. She was out-moded, her seaworthiness was questioned; and, in 1830, the Secretary of the Navy ordered her destruction. A line in a newspaper to this effect caught the eye of young Oliver Wendell Holmes, just out of Harvard and beginning the study of law. Deeply stirred by the news, Holmes seized a scrap of paper and a pencil and wrote the impetuous stanzas of *Old Ironsides*.

They were published in the *Boston Daily Advertiser*; whence they were copied far and wide by the press, and even found their way about as handbills distributed in the streets. The *Constitution* had suddenly been shifted from the position of derelict to that of national monument. Under stress of an excited public feeling, the Navy Department revised its orders and the *Constitution* was repaired at charges considerably in excess of its original building cost. The work was completed about 1833. Somewhere between 1830 and 1833, therefore, the period of renewed interest in the *Constitution*, would seem to be likewise the period of this souvenir plate.

But for making his design the mould maker must needs have had access to a drawing or engraving of some kind. The crudeness of his presentation, particularly the way in which the hull is shown in complete profile, while the stern is twisted at right angles to normal position, strongly suggests that this pattern was a drawing. It would hardly have been a contemporary work; the *Constitution* had been too far forgotten for that. Not improbably an amateur drawing, made in 1817, the year of the Garnerey painting, was unearthed and utilized. In such case the mould maker probably copied the whole thing, including the twisted stern and the twenty-one stars which, in 1817, represented the number of states in the Union.

This, be it remembered, is merely a theory; but the founda-

tion upon which it is erected consists of well established facts. Anyone who cares to supply a better designed superstructure is cordially invited to begin at once demolishing the present one.

Cast Iron and More

REFERRING to some remarks on cast iron in the Attic of May last, F. J. McSteen, of East Orange, New Jersey, forwards for contemplation the photograph of an iron portrait medallion in his possession. The fact that it represents General Winfield Scott, commander-in-chief of the American forces during the war with Mexico, implies a date between 1848—the year in which the conflict came to an end—and 1852, which was signalized by the General's unsuccessful candidacy for president.

The medallion measures, over all, approximately 11 $\frac{3}{4}$ by 10 inches. Concerning it Mr. McSteen writes:

"This is one of the rarer medallions of its kind and gives an excellent picture of General Winfield Scott, of Mexican War fame. The likeness is excellent, and the pattern maker went into much fine detail to bring out the stern expression of the old soldier's face. The frame is cut with the same care as to detail. I think this old medallion, with its faded gilt and black, is one of the really fine things done in this period."

"The number of articles made of cast iron—from the Antique Bug illustrated on the cover of the December number to fire frames, foot scrapers, match holders, etc.—were really made with infinite care as to detail, and speak well for the pattern makers as true artists in their line."



GENERAL WINFIELD SCOTT
Cast-iron medallion of Mexican War period.

Private Collections of Ship Models

Part I

By HENRY B. CULVER



Fig. 1—A FREAK MODEL
Made of leather and enclosing a wine bottle.
India House Collection.

THERE are some people who collect almost anything. The late Alexander W. Drake, for many years art director of the *Century Magazine*, was an omnivorous collector. Upon the occasion of the dispersal of the admirable and varied works of art which his good taste and judgment had gathered together, the catholicity of his efforts was commented on, whereupon he said rather pathetically, "Yes, I have collected almost everything except money." Among other objects of his gathering were quite a number of ship

models, most of which are now displayed at India House in Hanover Square, New York City. It comprises many little ships typifying sailing and steam vessels of the middle and late nineteenth century.

Artistically, ship models are of quite as many degrees of excellence as are paintings and other objects of aesthetic provenance. Masterpieces are rare, while even those of meritorious quality occur in small proportion. Many ship models might be termed bizarre. Their quaintness and ingenuity appeal to us, not by exciting that feeling of self-appreciation which, as Dr. Berenson says, takes possession of our senses in the presence of a work into which the producer has injected that stimulus to our psychic processes which we call art; but that other sensation, half of wonder, half of amusement which cleverness usually manages to arouse. Of such is one of the *chefs d'oeuvre* of the India House collection, a ship model made of leather enclosing a large glass wine bottle! (Fig. 1.)

The workmen who labored upon the beautiful scale construction, or so-called Navy Board, models of former days were often more than mere craftsmen. The important ships for which such creations served as models were, in those days, more or less covered with elaborate decorations, carved, gilded, and often polychromed to suit the taste or fancy of the governmental officials or the private owner at whose instance they were constructed. The water-line or block model had not yet been invented and it was customary to construct a complete model, usually in the scale of about one-quarter of an inch to the foot. Such a model faithfully portrayed the particular ship, or class of ship, purposed to be built; it was perfect in every detail of construction, equipment, furnishing, and embellishment.

Many such models were also fully rigged; some even provided with sails. This practice was adopted in order that naval boards, rulers, and marine architects might judge the merits of a proposed vessel in advance of its actual construction, and thus criticise and alter, as circumstances might demand, before the keel of the full-sized craft was laid.

Such great artists as Sir Anthony Van Dyke, Pierre Puget, and many others did not disdain this branch of creative activity for the display of their genius. The designs for the decorations of the little ships were, therefore, studied with the utmost care. Wood carvers of such high artistic accomplishment as the Noëls and Grinling Gibbons were often employed upon them; and the most skillful cabinet-makers devoted their attention to the constructional portions of miniature hulls, decks, and spars. The result of such efforts is shown on the cover.

The best opinion is that this model represents, in miniature, the first *Royal George*, of the year 1715, an English ship mounting 110 guns and classed as a first rater, said to have been originally launched as the *Victory*. The rigging has been much altered and restored, but enough of the original work remains to enable the experts to determine its authenticity. It is now in the possession of Frederick C. Fletcher, of Boston, Massachusetts. Fully armed and rigged, fabricated in box and other precious woods, the hull is one of the finest examples extant of a contemporaneous scale model of the period.

Another item (Fig. 2) in Mr. Fletcher's collection is the *Flying Cloud*. This superb production of the best craftsmanship in the art of modern model making is from the

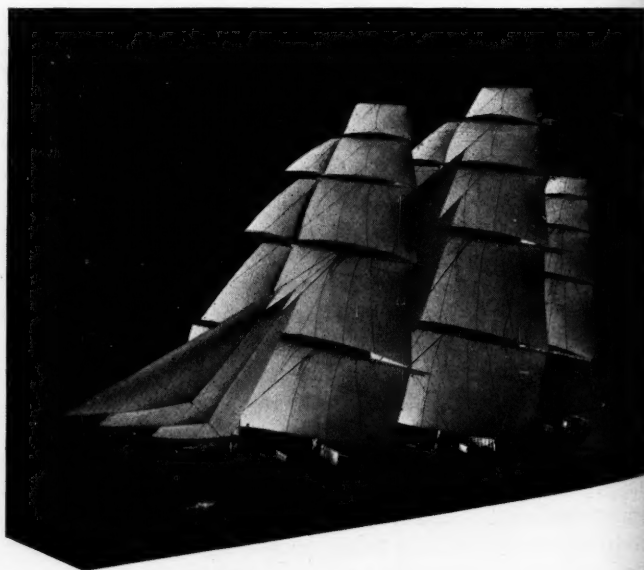


Fig. 2—THE *Flying Cloud*
A superb modern model of a clipper ship built in 1851.
Collection of Frederick C. Fletcher.

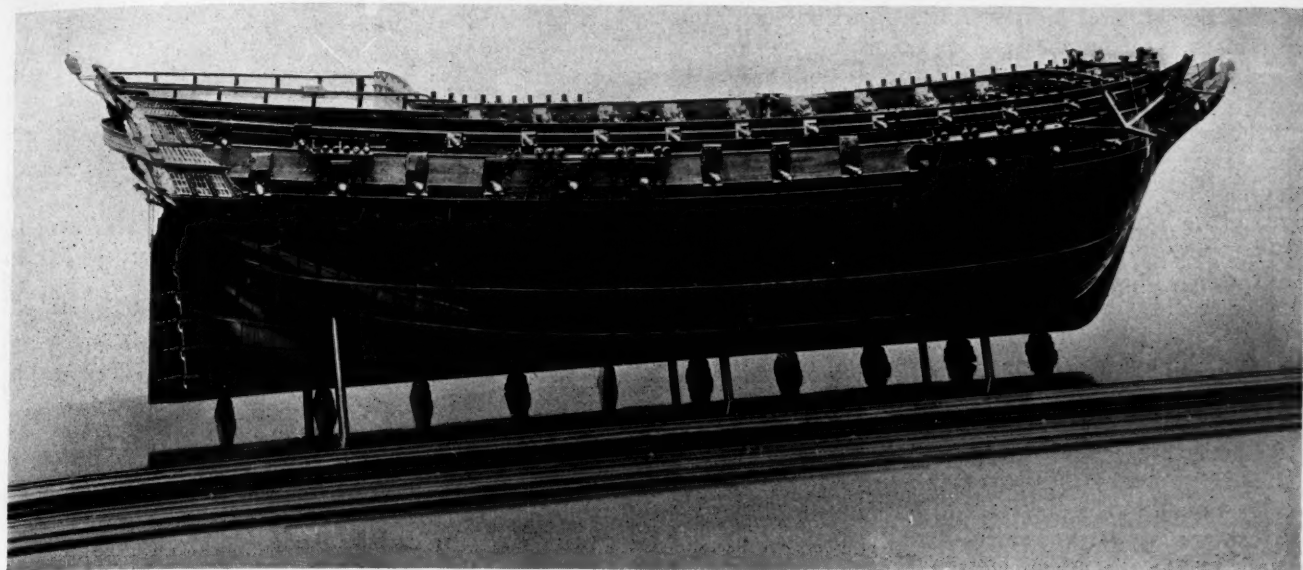


Fig. 3—AN EAST INDIAMAN (post 1798)

Box and pearwood model, with exterior carved work mainly in ivory. Collection of T. A. Howell.

workshop of the H. E. Boucher Manufacturing Company. The famous clipper ship of 1,505 tons, of which this model is a reproduction in miniature, was built by Donald McKay at East Boston, in the year 1851. Originally contracted for by Enoch Crane, while still on the stocks she was acquired by Messrs. Grinnell, Minturn & Company of New York. The record of her career will be found in the late Captain Arthur H. Clark's absorbing history of the golden age of the shipping of our country, *The Clipper Ship Era* (G. P. Putnam's Sons, 1910).

This model displays elegance epitomized. The verisimilitude of the slightly listed hull, the tensely stretched sails, the bone carried in her teeth, together with the accuracy and justness of the proportions, are all equally striking. It is said to be as nearly an exact reproduction of the original as it was possible to produce. Mr. Fletcher's collection contains also some interesting models of steam and sailing yachts.

The contrast between the two miniature vessels just de-

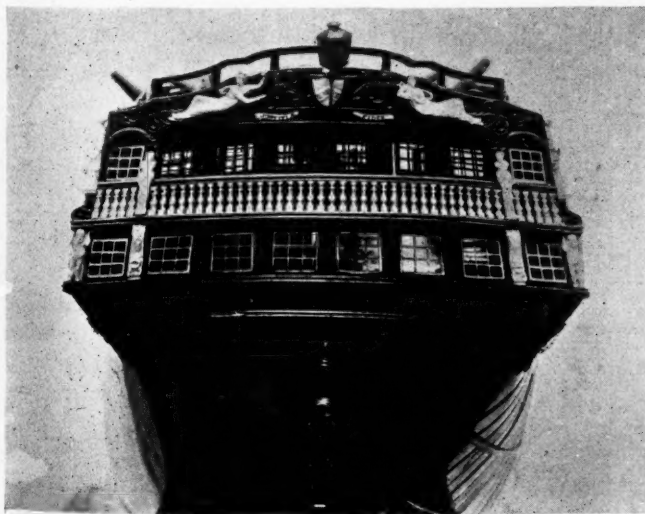


Fig. 4—DETAIL OF FIGURE 3

scribed well illustrates the difference between the two types into which all scale models divide themselves, *viz.*, (1) those antique examples actually used for construction purposes, and (2), the more modern models made either to give a concrete reproduction of a particular ship or simply to offer decoration or display. One is almost tempted to say, those produced *a priori* as distinguished from those made *a posteriori*. The former served an actual utilitarian purpose, quite aside from their intrinsic elements of aesthetic effect; the latter are, after all, primarily retrospective and decorative. Both serve a similar purpose in the decoration of the home or in swelling the collection of the connoisseur.

The practice of constructing scale models preliminary to ship construction may possibly be of greater antiquity than is known, but there seems to be no direct evidence in the form of existing examples earlier than the first quarter of the seventeenth century, when models began to appear in almost all of the maritime countries of Europe. Their production was continued until practically the beginning of the nineteenth century, or during a period of, roughly, two hundred years. Models are to be found in marine museums and private collections in Great Britain, Scandinavia, Germany, Holland, Belgium, France, Italy, and Spain. Even in the United States, then a British colony, one such model was produced, perhaps more.

This form of model, while it gave to the eye an accurate idea of a vessel, necessitated much time and labor in order to prepare the full-sized draught for the actual work of construction. In the year 1794, Orlando Merrill, a young shipbuilder of Newburyport, Massachusetts, invented the water-line model, composed of "lifts" or layers of wood joined together by dowels or screws. These layers could be taken apart and the profile, plane, and projection easily transferred to paper, after which full-sized working plans could, by the simple process of enlargement, be laid down on the floor of the mould loft. This novelty speedily doomed the beautiful and artistic miniature creations of the early ship designers. Moreover, the rising cost of labor

and the almost total disappearance of artistic invention which marked the middle years of the nineteenth century, as well as the altered type of sailing craft, minimized the carved ornament until practically nothing remained except the figurehead. Ultimately, even this memento of the most remote past disappeared, leaving at most, as the sole vestige of decoration, a few gilded scrolls as embellishments of the prow or of the name on the stern; perhaps only a narrow gilt line along the sides.

The collection of models formed by T. A. Howell, of New York and Southampton, is one of the finest in point of quality in the United States. A sound and conservative process of elimination during the growth of the collection has achieved its certain result, and today the owner has a truly representative gathering of examples of the artistry of the little ship.

Prominent among these are two construction models of the finest quality. One, believed to be unique in this country, is shown in Figures 3 and 4. It was probably built as a preliminary to the actual construction of an important British East Indiaman. It represents a ship pierced for 52 guns, with almost flush decks, practically frigate armed. The great depth of hull, flatness of floors and fullness of mould, together with a turtle back forward and a short quarterdeck, easily differentiate this craft from a vessel of war.

It is impossible to give the tonnage of this ship, as the exact scale is not known, but the model probably represents either one-quarter or one-fifth of an inch to the foot. Constructed of boxwood and pearwood, with practically all of the exterior carved work executed in ivory, the rails and many other parts in ebony, its superb finish and close-scaling stamp it as a production of the highest authority. The figurehead in ivory, representing an armed warrior, is well poised and finely executed. The modeling is free and

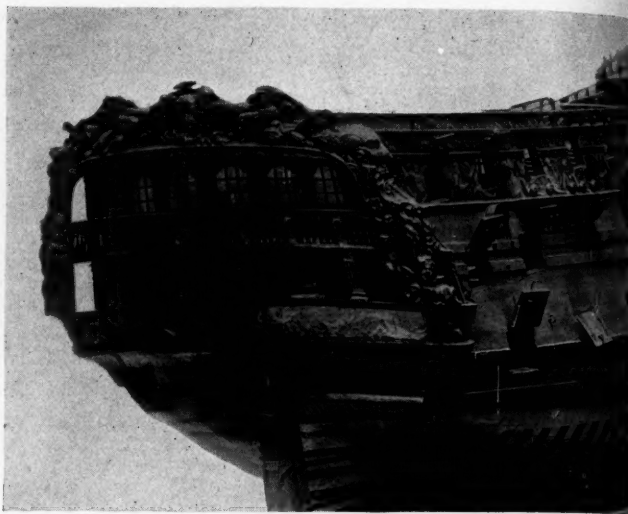


Fig. 6—DETAIL OF FIGURE 5

strong. Ivory figures in full relief border the edges of the stern transom, while the introduction of ivory banisters supporting the rails of the quarter galleries and stern walk add contrast and distinction. Two gracefully draped figures supporting a shield bearing a device all of ivory in low relief, with adjacent foliated scrolls in pear wood, cover the upper part of the stern. All the window mullions are of very delicately wrought ivory, with glass panes.

One side of the hull is fully planked, the other shows the framing designed according to the then "new manner," being broader and thinner with much narrower air spaces than in the older, or more nearly square, type of rib. This would seem to place the construction of the model subsequent to the year 1798. The cannon, probably representing twelve and eighteen pounders, are fitted with ivory tampons, while the gun carriages, practically constructed

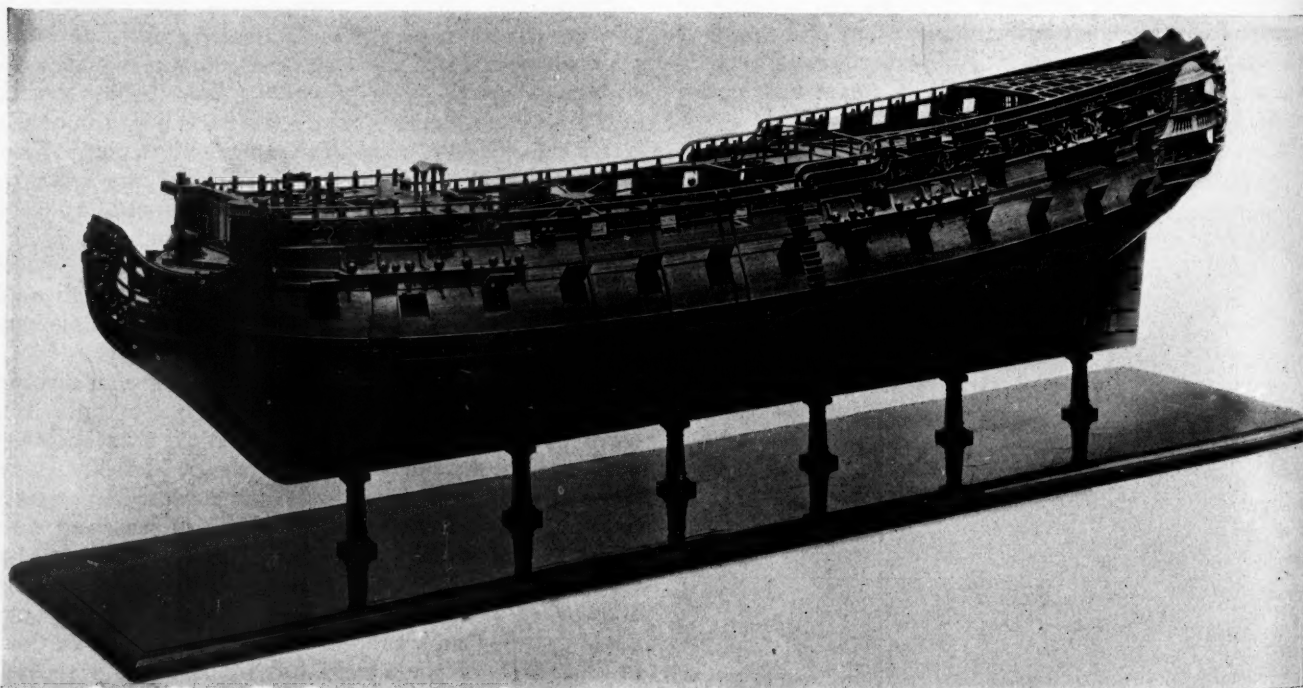


Fig 5 — BRITISH MAN-OF-WAR (late eighteenth century)

Carving principally in boxwood. Technique somewhat broader than that of Figure 4. Collection of T. A. Howell.

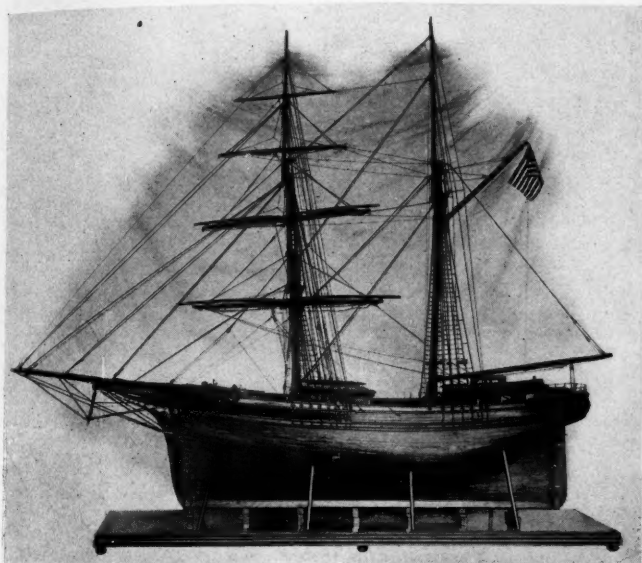


Fig. 7—THE *Great Patience*
Model of hermaphrodite brig built at Salem in 1880. Collection of T. A. Howell.

in all respects, have their full equipment of breachings and tackle. The two best bowers are in place, with conventional ring stoppers and shank painters. The model is about forty-four inches long.

Figure 4 shows the stern. It should not be difficult to identify this model, as the clue is probably contained in the arms upon the shield mentioned above. Given accurate measurements of the keel according to the several methods, together with the breadth and depth of the hull, the erudite British naval archaeologist, with full access to the Naval and London port records, should speedily solve the problem.

The other example is shown in Figures 5 and 6. This is an English war ship of the late eighteenth century, ranking as a 64, and also lacking identification. It was probably of use in determining what modifications, if any, should be made in the construction of a class consisting of several vessels. It has the conventional lion figurehead, and the stern transom (Fig. 6) bears the bust of George III, supported by allegorical figures. The forecabin, main, and quarter decks are not fully planked over like the model last described, and show fully both the divisions of the deck beams, stanchions and knees, as well as the daintily parquettéd cabin floors, panelled bulkheads, and partitions. The carving, principally in boxwood, with very accurately executed stern lanterns containing the customary candles, is broader in technique than is the case with the ivory work of the Indiaman.

This model is not equipped with cannon, there being no deck planking—as above mentioned—upon which the gun carriages could rest. What is more interesting is that the galley, with its cooking stove,

funnel, and the pots and pans, shows through the open forecabin deck. The belfry contains its bell and bell-cord. There is much fine inlaying, in several kinds of wood, in the cabins. All the doors are practical; that is, they work on their own hinges. Both of these models have the channels and stools fitted with deadeyes; the chesstrees and openings for the tacks and sheets are fitted with brass sheaves; while all such accessories as kevels, cleats, and belaying pins are minutely and accurately shown.

This little warship has another wonder to disclose. Covering the holes wherein the fore and mizzen masts would be inserted are two brass wing-nuts. When these are removed, the whole upper part of the hull above the main wale lifts off, showing, in full detail, the lower decks with all their construction! When replaced, so accurately do the parts fit that the joint cannot be seen.

Mr. Howell's collection contains also the model of an hermaphrodite brig (Fig. 7) showing really remarkable completeness of detail. It is the work of a retired Portuguese sailor formerly residing at Salem, Mass., and is called the *Great Patience*. Certainly never was patience, in the sense of faithful accuracy and the omission of nothing to be found on a full-sized vessel, more persistently carried out. The scale is large (one-half inch to the foot). This, of course, makes many things possible which could hardly be attempted if a smaller scale had been employed. When one is told that such minute details as sheaves in every block, locks and keys upon the hatches and in the cabin doors, oil in the cabin lamp, carpets on the floor, and mattresses and blankets in the bunks have been conscientiously supplied, he hardly wonders that the poor old man who made

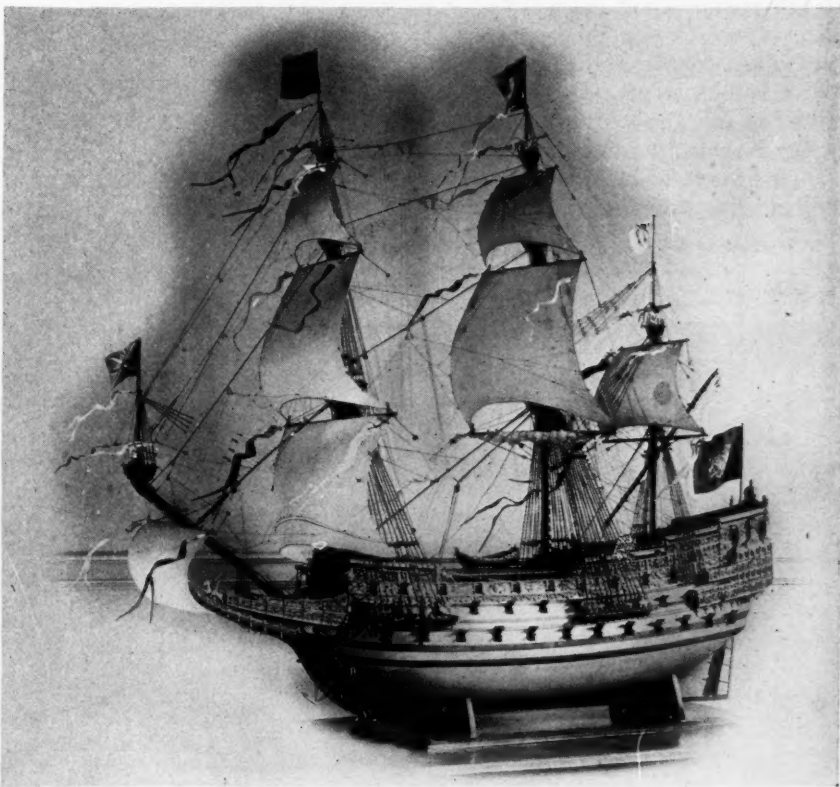


Fig. 8—THE *Royal Sovereign*
Modern model of a seventeenth-century ship. Collection of T. A. Howell.

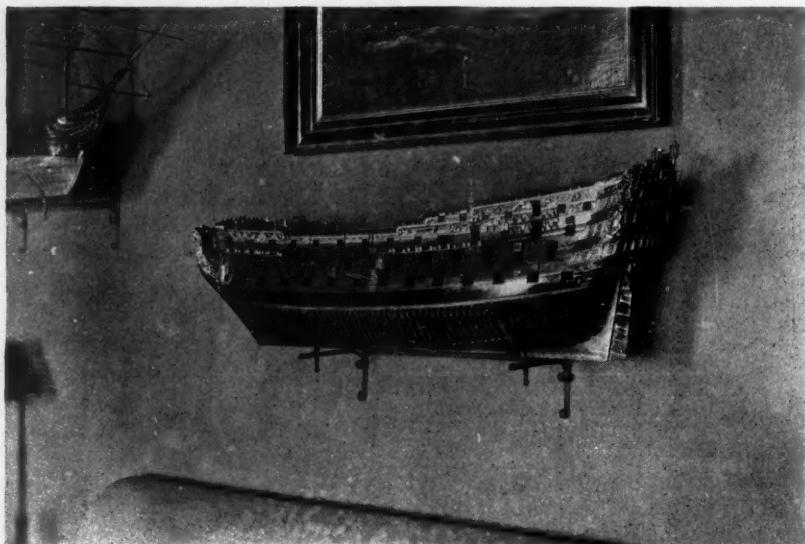


Fig. 9—THE *Royal William* (seventeenth century)
Carved, gilded, and painted with elaborate exquisiteness. Collection of Colonel H. H. Rogers.

the model finally lost his mind worrying over what would become of his treasure after his death!

Mr. Howell also possesses several decorative models—a workmanlike miniature *Constitution*, largely of his own production, and several bone prison-made models. His enthusiasm and liberality are also responsible for the opportunity given to the author of this article to construct for him the model of the *Sovereign of the Seas* or *Royal Sovereign*, of 1637 (Fig. 8).*

The formation of collections of ship models seems to have begun

*A further and full account, with pictures, of this will be found in *Country Life* (U.S.) for January, 1922.

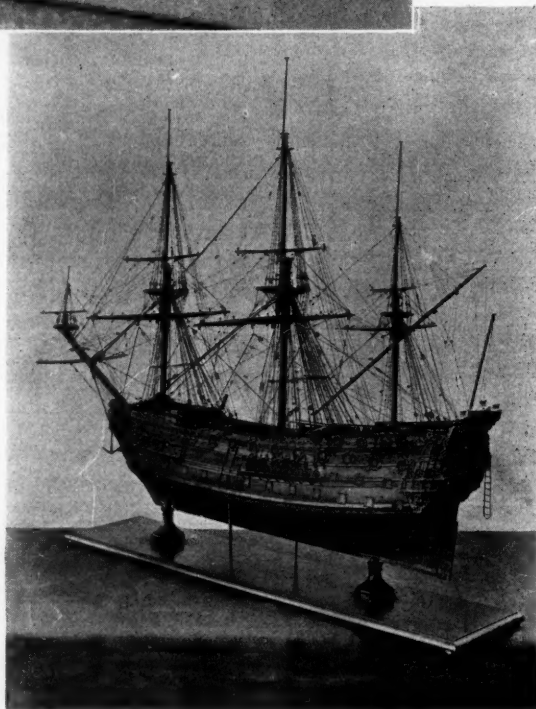


Fig. 9a—DETAIL OF FIGURE 9

at a date nearly as early as the routine production of such models. Samuel Pepys, the famous clerk of the Acts of the Navy during the reign of Charles II, and still more famous author of that delightful diary written in cipher which gives us such an accurate picture of the intimate everyday doings of the Jacobean period, tells us that he one day caused to be opened a large box, which he found in his office, and that he was delighted to discover that it contained a fine model of a ship.

It is known that Pepys subsequently made a collection, as he had most excellent opportunities for acquiring the models continually being built for use by the Navy Board. There seems to be no trace of what disposition

Fig. 10—THE *St. George* (1701)
A three-deck vessel. The rigging is very carefully executed and the hull is in a fine state of preservation. Collection of Colonel H. H. Rogers.

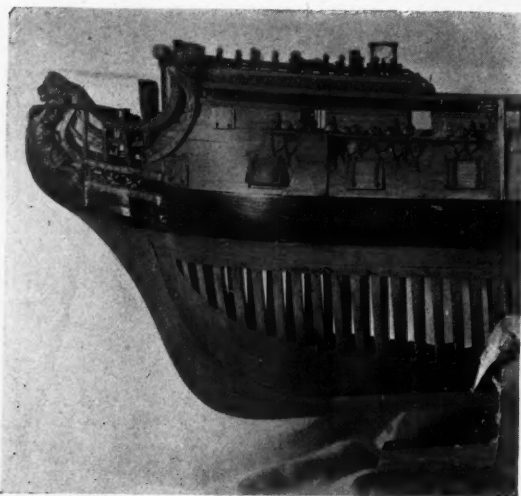


Fig. 11—DETAIL OF FOLLOWING PICTURE

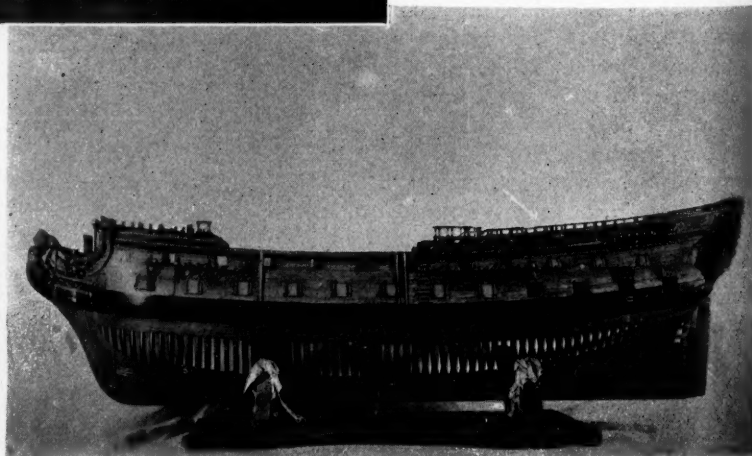


Fig. 11a—ENGLISH SHIP (late eighteenth century)
Collection of Colonel H. H. Rogers.

was made of the gathering after his death. Hewer and Ser- geson, at a slightly subsequent date also made collections. The splendid Cuckfield Park collection, recently acquired by Colonel H. H. Rogers, is probably that made by Ser- geson while clerk of the Acts of the Navy.

The possession of this superb addition to an already con- siderable accumulation undoubtedly makes that of Colonel Rogers the largest and finest collection of old scale models in the United States, and probably one of the finest private collections in the world. One of his best examples is shown in Figures 9 and 9a, an unrigged model of the *Royal Wil- liam*. This ship, reputed to have been built as the *Prince* of the former reign, prior to the flight and exile of that un- happy James, the second of the name (himself a skilled naval commander and the chief patron of the British Navy during the reign of his brother, Charles II) was rebuilt and renamed the *Royal William* in honor of the Prince of Orange, also a great naval enthusiast.

The carving of the full modelled decoration is of the finest quality, while the design is both graceful and refined, entirely in the spirit of the period, and, notwithstanding its minuteness, broadly handled and convincing. The orna- ment, gilded with great skill, preserves, unchanged by age, much of its original lustre, while several of the spaces be- tween the wales are decorated in color on a dark back-

ground. The flight of over two centuries has given that charm of patina and mellowness so sought after by all collectors of artistic woodwork. An important item of equipment is an exquisite steering wheel in ivory. If not, by chance, a more modern addition, this is the earliest record of that most useful portion of the ship's machinery, known to the writer.

Colonel Rogers is the possessor also of several other very fine scale models, one of a 64-gun English ship of the clos- ing years of the eighteenth century (Figs. 11 and 11a). She would probably rank as a 50, although her sides are pierced for a greater number of cannon. The illustration shows her on a rough cradle as she appeared in the author's workshop undergoing someslight repairs after her career of over one hundred and thirty years.

Of the Cuckfield Park models, the extent of this article unfortunately limits the description to a single example. All these examples, about ten in number, are of late seventeenth-century workmanship or early eighteenth century—several displayed upon beautifully designed cradles and stands. Figure 10 is typical of the collection. It probably represents the *St. George* of 1701, a three-deck vessel. Such of the original rigging as remains is very care- fully executed, while the hull is in quite a fine state of preservation. (To be continued)

The Blue of Grandmother's Blue Dishes

By JANET SANDERSON

WHY the color blue, reserved by nature for the skies and least commonly of all given to birds, insects or flowers? Why this blue in our willow ware? Why the darker flowing blue so commonly found in our grandmother's cupboard? We must go to the East to find an answer.

To the Oriental mind the color blue was full of signifi- cance, it had a deep religious and historical meaning. An evil spirit could never find a resting place where blue was found. Blue, therefore, was a charm to protect from evil. Hence the Eastern potter used blue for his temples, his palaces, his common homes and his dishes. We read that, in 954 A.D., the Emperor of China, having been asked of what color he would like the china intended for his use, replied, "Give me simply porcelain tinted like the blue of heaven seen through a rift in the clouds after rain." Thereafter the most exquisite china was made for palaces and temples of the restful grayish blue known by the Chinese as "sky blue after rain."

Of all the material employed as pigments in the decora- tion of porcelain the most important and most widespread in use was cobalt blue, which would endure fire. It was, perhaps, first brought into China from the west of Asia as early as the tenth century; but, in the sixteenth cen- tury, a cobalt blue was introduced by either the Jesuits or the Mohammedans which came to be known as "Moslem blue" and "Blue of the Head of Buddha." This was a brighter and more vivid blue than cobalt, and subject to infinite variations due to the presence of certain benign impurities, which expressed themselves sometimes in vio-

let or reddish shades, or shifted from the hue of a robin's egg to the deep brilliance of the peacock's plume. It was a costly color.

But not until the great Ming Dynasty (1368-1644) did there develop any extensive production of painted blue and white porcelain. Of these the earliest extant pieces, those which may be dated with reasonable certainty, belong to the years between 1426 and 1435. In the Victoria and Al- bert Museum are specimens of the great family of blue and white china, which, in the eyes of the world at large, represent Chinese porcelain *par excellence*.

Little by little, Oriental art and symbolism spread over Europe, were absorbed by later religions, and passed from pagan temples to convent walls and cloistered churches.

But this fact had no influence on the color of grand- mother's china. Blue Delft—which was earthenware— was made both in Holland and in England to imitate the blue porcelain of Canton. The later potters of Staffor- dshire used blue because it was inexpensive, flowed easily, and possessed body sufficient to conceal many imper- fections in the surface of the ware to be decorated.

Yet their first choice of this color may well have been, in part, dictated by imitative tradition, a tradition whose significance had long since been forgotten. The blue which still tenaciously—and delightfully—adorns the dishes of our grandmothers symbolizes heavenly love, truth, con- stancy and wisdom. But those who did the adorning were not aware of this, and—in all probability—neither were our grandmothers.



Fig. 1
The history of this piece, now owned in Hartford, is unknown. Courtesy of H. W. Erving.

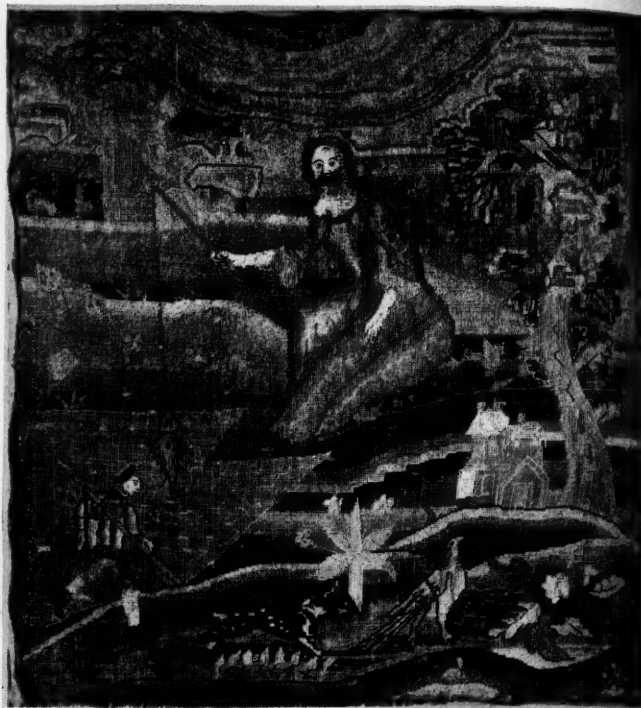


Fig. 2
Compare the placing of the house and the tree. The face and hands of the lady are painted. Courtesy of R. W. Burnham.

The Fishing Lady and Boston Common

By HELEN BOWEN

SOME months ago, while studying needle tapestries, I came across the second (Fig. 2) of the needlepoint panels illustrated here, and noticed its likeness to the first (Fig. 1), which I had previously observed in Wallace Nutting's *Furniture of the Pilgrim Century*.^{*} The likeness was interesting, and so were the differences. Both panels displayed, as chief character, a finely appareled lady sitting beside a pond, from which, with rod and line, she was nonchalantly engaged in extracting a large, unresisting fish of indeterminate species. Both panels showed much the same pond, the fish, the little man-servant with the pole, and the gabled house. The dominance of the nonchalant fisherette led me to give to these two panels, and to all their variants, the convenient entitlement of the *Fishing Lady*. There is no more scientific reason for it.

But to return to the differences in the two panels first compared. In one the house was set on a hill; in the other it was placed at the foot of a tree in the foreground, where it looked scarcely large enough to shelter the neighboring bird. The man-servant was not on the same side of the pool, nor the lady on the same side of the tree, in both panels. The lady, herself, in one case wielded a better rod than in the other, wore a flower in her hair, a necklace, and handsomer lace, and displayed a more graceful pose. The attempt, in behalf of the second lady, to make up for the absence of these charms by painting had, in the course of time, suffered the traditional results. The un-

painted lady possessed other valuable things lacking to her rival: a cavalier, a basket for her fish, and a better-drawn background, with a hill,—likewise two houses and several trees.

Clearly the two designs, however similar, were not drawn by the same hand. Was one an attempt to copy the other; or were the various elements in each derived from some common source and combined at pleasure by draughtsmen of unequal skill? If so, what may have been that common source.

In trying to find the answer to these questions I heard of first one and then another of the panels here reproduced, all of which indicate independent derivation from a common source; for all have similarities, though no two are wholly alike. Seven of these panels portray the Fishing Lady. Six have her cavalier, the basket, the superior rod, and the gabled house set on the hill with some small trees to the right of it. A windmill appears in two panels. Two also show a duck-pond, and a man and a woman, the latter with a basket, tripping toward it, hand in hand. In one of these two, furthermore, the bucolic character is increased by the introduction of sheep, their shepherdess spinning with a distaff while a man approaches with a sack (of wool?) on his back. In the companion piece, the largest of these panels, reapers are engaged in cutting wheat.

In each of the series of panels from one to four houses appear, and they are of five styles, varying from a seventeenth-century brick cottage with latticed windows to an

^{*}Page 495.

early Georgian stone mansion with a straight roof, a central door, and a low wing at each end. Throughout the series, birds, flowers, trees, dogs, deer, and horsemen all show likenesses and variations, the latter especially of position. The same is true of the coloring, which exhibits a general scheme of greens, tans, blues, and bright reds, with varying use of black, white, yellow, purple, and other tints. Workmanship—embroidery technique—is much the same in all the panels; for all are worked in wool on a fine canvas, in tent-stitch, except where French knots are used on the sheep. In only two of the pictures are the faces painted, and in one the Lady's necklace is made of real beads. All are examples of what, to my mind, is the best type of needle tapestry pictures; they have better composition than the huddled, confused, earlier pieces; yet they retain a naïveté that makes them more interesting than

one with a name and date, was worked in 1748 by Mary Avery who married John Collins, later Governor of Rhode Island; and it now belongs to a descendant of the Collins family in Boston.

In the Bourne and Hill families there is a tradition that these are what is known as Boston Common pictures. At first thought, this seems to mean pictures of the Common, and sounds plausible and interesting. One thinks of the Frog Pond and Beacon Hill, and fancies they may once have borne some resemblance to the scenery of the panels. But early maps, drawings, and descriptions of the Common do not bear out this pleasing notion.* In the eighteenth century, Beacon Hill consisted of three treeless, grassy knolls, the central one crowned with the beacon. At their foot, on the Beacon Street side of the Common, stood at first one and later three houses. The Common



Fig. 3
The Bourne heirloom, with the Boston Common tradition. The deer chase and the group on the right are like those in Fig. 6. The frame seems to be identical with that of Fig. 7. Courtesy of the Boston Museum of Fine Arts.

the more or less painstaking copies of actual paintings which flourished later.

These seven Fishing Lady pictures are all owned in New England, and the other piece was until recently. Most of them occur in or near Boston, and several are, or have been, heirlooms in old families in this region; yet very little is known of their origin. Nothing is known of the history of Figure 2, nor of Figure 1, except that it may have come from Long Island. Figure 3 was an heirloom in the Bourne family of Sandwich and Barnstable, Massachusetts, until acquired by the Boston Museum of Fine Arts. Figure 4 was bought in Portland, Maine, but may have been taken there from Boston. Figure 5, an heirloom in the Lowell family, was at Elmwood in James Russell Lowell's time. Figure 6 is an heirloom which came to its present owner from the Hill family of Mt. Vernon Street, Boston. Figure 7 belonged, until a few years ago, to a descendant of the Miss Derby of Salem who worked it and for whom Copley is said to have painted the faces. Figure 8, the only

itself boasted but three trees; two on the Park Street side and an elm by the Frog Pond—until rows were planted on the Tremont Street Mall. The Common was used as a cow pasture and drill ground, and the banks of the Frog Pond were presumably too trampled by thirsty cows to attract any angler more fastidious than an urchin with a bent pin. Indeed, of all the activities shown in these tent-stitch pictures, the only one which seems ever to have been pursued on the Common is spinning.

This brings us to another phase of the Boston Common tradition—the one which comes from the Hill family. This is that their picture was worked on Boston Common under the direction of the Dublin Weavers. Here history and tradition touch hands. In 1718 and subsequent years there occurred a large immigration to Boston of Irish Protestants, who were mainly textile workers of different kinds. The first shiploads sailed from Dublin, and hence the name Dublin Weavers, though most of these people came from the north of Ireland.

*Mary F. Ayer, *Early Days on Boston Common*.



Fig. 4

Note the dancing on the green, and bringing in the May. They seem to be identical with the harvest scenes in Fig. 6 and Fig. 8—a series of the seasons. Courtesy of Francis Hill Bigelow.

The Massachusetts Historical Society *Records*, Series I, Vol. 3, states that "in 1720 the spinning industry was introduced by two gentlemen from Ireland. On pleasant days, old and young, rich and poor repaired to the Common with their wheels, competing for a prize of five pounds for the best yard. This craze lasted two or three years." Now if the prize was for the best yard, it is evidence that weaving was done as well as spinning, and it certainly seems possible that making needle-tapestry pictures was a further part of the fad. That kind of work was, of course, done by Boston ladies before 1720, but it may well have received an impetus from new designs brought over by the Irish.

The theory suggested by Miss Jourdain in her *English Secular Embroidery* that, in tent-stitch pictures of the

seventeenth and eighteenth centuries, "the designs for the single motifs appeared in pattern books and were combined by the embroiderers at their own discretion," seems to be pretty clearly proved by this set of pictures, in which the same figures are repeated in many different arrangements. That such pattern books were published in England in the middle of the seventeenth century is well known, and a few copies exist.* I have found no trace of ones late enough to furnish the designs for these pictures, in which the costumes are all of 1700 to 1715. But these pictures are evidence that such sets of designs existed, and that they originated in Great Britain. For these pictures show the life of an English or Irish country estate, with the lady of the manor enjoying her "poole of fysshe," and her lord

*British Museum and Victoria and Albert Museum, London.



Fig. 5

The Lowell heirloom. This is the largest of these pictures and is very rich in color. Courtesy of Dr. Francis Lowell Burnett



Fig. 6
The Hill heirloom with the tradition of the Dublin Weavers on Boston Common. Courtesy of Miss Rosamond Hill Smith.

at her side keeping an eye on the work and diversions of his laborers and the deer-chasing of his sons or neighbors. Wheat-harvesting, fruit-gathering, sheep-grazing, deer-chasing, bringing in the May, and dancing on the green were as common on the other side of the Atlantic in 1710 as they were uncommon in the little sea-port town on Boston Neck.

In support of the idea that these designs came from Ireland, I have but two suggestions, by no means proofs, to offer. One is the very Irish look of the men in the dancing group (Fig. 4), particularly the tambourine player. The other is that there was near Dublin a tapestry works and linen manufactory which was closed in 1689 because its Protestant owner refused to supply goods to the forces of James II.* A tapestry works implies designers, and it may well be that, after the closing of the works, these men turned their attention to supplying designs for needle tapestry, as there must have been a continuing demand from the thousands of ladies who plied that art.

It is a far cry from 1688 to 1718, and still farther to 1748, when Mary Avery worked her picture. But these designs persisted in popularity even longer, for a needle picture, said to have been made in Hartford in 1791, shows a landscape and house similar to these, and the shepherdess and shepherd in its foreground might easily have come from the same book.

Abigail Mears's sampler,† worked in 1772, has the deer and four hounds that appear in the Bourne picture. I make no pretense of fixing the time when any of these undated pictures was worked; it is only the designs for them that

clearly belong to the first or second decade of the eighteenth century. Some of the panels, or all, may have been worked during the revival of interest in textile work which was fostered by a society organized in the 1740's in Boston for the promotion of such industries. This society held a grand exhibition of its work on the Common at an anniversary in the 1750's, and the pictures may have been displayed there.

Figure 7, the one picture reproduced which does not contain the Fishing Lady, is said to have had the faces painted by Copley. As Copley was born in 1737, this picture was probably worked later than Mary Avery's. But the artist began painting at an early age, and this may be a boyish performance. This picture and that worked by Mary Avery are the only ones which contain the little lady with the wide hoop and the pet dog. This wide hoop came into style in London in 1710, and is the newest fashioned article of dress in the whole of these eight pictures.

The frames of some of these pictures offer points of interest. The Bourne picture, which came from Sandwich, and the Derby piece, of Salem origin, are framed alike in oddly shaped frames of flat dark wood edged with a pat-

terned gilt moulding. The frame on Mr. Erving's piece, (Fig. 1), assigned to the seventeenth century by Mr. Nutting, shows the same mouldings as the frame of Mary Avery's picture and seems reasonably attributable to the same date. But certainties are hard to establish. I can only offer my discoveries in the hope that others may throw further light on the Fishing Lady and her companions.



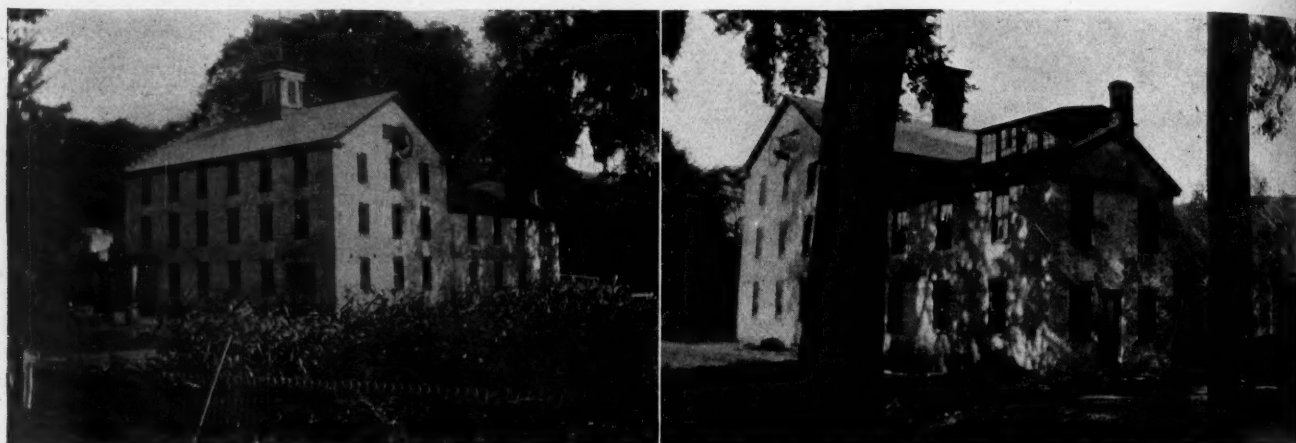
Fig 7
The faces are said to have been painted by Copley for the Miss Derby of Salem who worked the piece. Purchased from the Prouty Collection by John Wanamaker. Photograph by courtesy of "House Beautiful."



Fig. 8
Worked in 1748 by Mary Avery, later the wife of Governor Collins of Rhode Island. The deer chase and the little lady in hoops are the same as in Fig. 7. Courtesy of Dr. J. Collins Warren.

*W. G. Thompson, *Tapestry Weaving in England*.

†Bolton and Coe, *American Samplers*.



Figs. 1 and 2 — TWO VIEWS OF HITCHCOCK'S FACTORY (From the northwest and from the southwest)

To the left of the building (as it is shown in Fig. 2) stands the commodious dwelling which was occupied by the Hitchcock and Alford families.

Hitchcock of Hitchcocks-ville

By MRS. GUION THOMPSON

ASKED with increasing frequency is the question: Why is a certain type of chair, that which displays a broad back panel ornamented with fruits or flowers in faded gold, and which possesses the further distinction of turned legs embellished with gold bands, classified as a *Hitchcock chair*? Why Hitchcock?

Those who have examined such chairs closely have occasionally found one which bears the words "Hitchcocks-ville, Conn." Yet a careful study of the map of Connecticut reveals no such town. Still, it is hardly reasonable to assume that such a village has so faded into oblivion that its location has been forgotten. So the search continues, until one finds that Hitchcocks-ville is not really missing at all, but is a flourishing little hamlet. The mystery of its name is readily explained. In the year 1866, Hitchcocks-ville, tired of its long and cumbersome entitlement, discarded it and selected a new one—Riverton, an especially happy choice, as the pretty village lies between the two forks of the west branch of the Farmington River, near the corner of the four towns of Hartland, Colebrook, Winchester, and Barkhamsted.

The name "Hitchcocks-ville" was given to the village in 1821, which year, according to an old Connecticut history, was the date of its settlement. The name itself was taken from that of its founder, Lambert Hitchcock, a frequent occurrence in those days, as the number of towns still trailing their "villes"—like the tails of Mary's lambs—behind them, attests. But the direct reason for the change of name came from its confusion with Hotchkissville. Mail and other matter in-

tended for one place found its way, as often as not, to the other, until the consequent annoyance resulted in the discarding of Hitchcocks-ville for the more euphonious Riverton.

The date of Lambert Hitchcock's arrival in the village is given as 1818, and he is known to have lived, previous to this date, in Cheshire. During the first years of his residence in the town which for so long a period bore his name, he was engaged in turning out chair parts, which were shipped to Charleston, South Carolina. This work was carried on in the old mill which stands at the northern end of the village and is still in use—though devoted to another industry. At this time from ten to fifteen men were in his employ.

As the business grew, Hitchcock decided to change from supplying parts of chairs to manufacturing the chairs themselves. Accordingly, in 1826, he erected the brick and stucco building which is shown in the accompanying photographs, and greatly augmented his force of employees, until from ninety to one hundred hands were engaged in the work—among them women and children. The days of prosperity under Hitchcock's sole management were, however, brief; for, in 1829, he made an assignment to Arba Alford, continuing the business under the firm name of Hitchcock, Alford & Company. This arrangement was maintained until April 1, 1843, when Lambert Hitchcock severed his connection with the firm, and the business passed into the hands of Arba Alford and Josiah Sage, so to continue until about 1853, when the manufacture of chairs in the old shop was discontinued.

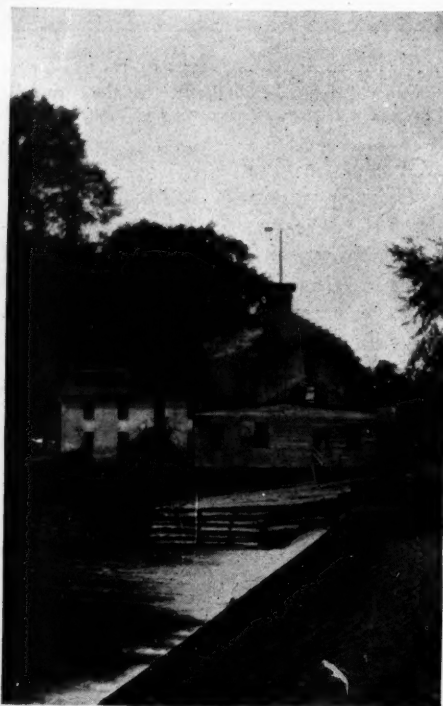
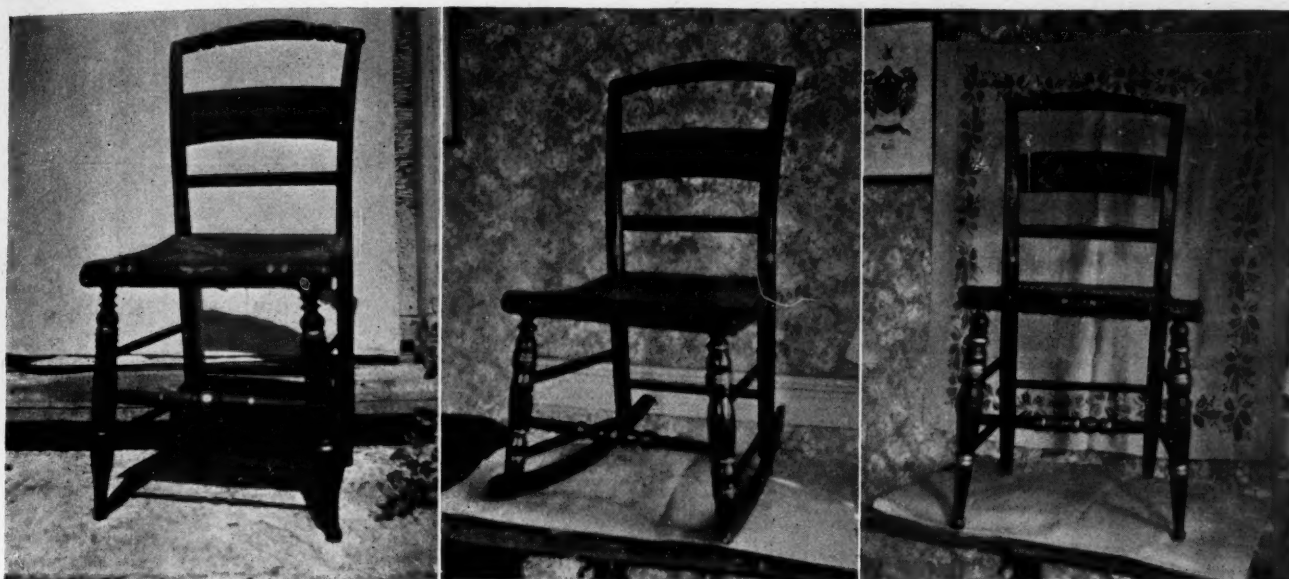


Fig. 3 — HITCHCOCK'S FACTORY (From the east)
The foreground building nearest the dam is of recent construction. Stains on the wall of the main building show where, some years ago, a wing of the factory was removed.



Figs. 4 and 5—HITCHCOCK CHAIRS (1826-30)

The first two chairs represent the early Hitchcock type, and both bear the maker's stencil. Both have rush seats, but the leg and stretcher turnings are quite dissimilar. The third chair carries the stenciled mark, "Hitchcock & Alford, Hitchcocks-ville, Conn.—Warranted." It is fitted with a cane seat.

Fig. 6—HITCHCOCK & ALFORD (1830-1843)

and a new industry replaced the making of stenciled chairs.

Three periods of chair manufacture in this town are of especial interest to collectors. During the first period, between the years 1826 and 1829, Hitchcock controlled the industry and his chairs were stenciled at the back of the seat: "L. Hitchcock, Hitchcocks-ville, Conn." It will be readily perceived that these are the best of the Hitchcock chairs. Their number is comparatively small, since the period was so brief. Another unfortunate circumstance has tended to reduce the number to be found thus marked. This is the various renewals of their rush seats. These seats, as shown in Figures 4 and 5, have a narrow binding strip of wood at either side and at the back. In re-rushing, many of these strips had to be removed and replaced, and many, doubtless, were, when haste impelled, ripped off without regard for the identifying words. Carelessness in handling has, in many cases, resulted in destruction of the back strip; for it has been cracked, split, and finally discarded for a new piece. With the loss of this little strip of wood, much of the interest and value of the chair has been sacrificed. Fortunately, with the cane-seated chairs, the holes through which the cane is woven are made in the frame of the chair and in re-caning there is no necessity for touching the back of the seat where the lettering appears. This is illustrated in Figure 9, which is one of the oldest chairs of the type, and on which the stenciled words are very well preserved.

During the second period of manufacture, between the years 1829 and 1843, the chairs were marked, "Hitchcock, Alford & Co., Hitchcocks-ville, Conn.," and in both this and the earlier period the word "Warranted" appears on a lower line.

About the year 1830, Lambert Hitchcock married Eunice Alford and they shared with the Alford family a fine old Colonial house near the west wing of the factory. There were no children by this marriage and, in the spring of 1835, Eunice Hitchcock died of tuberculosis. In the west wing

of the factory the Alford's conducted a general store. Virtually all of the homes clustered around the factory were those of the employees.

During this second period, cane-seated chairs predominated; and though rush seats may have been produced to some extent, I have never seen a rush-seated chair marked with the Hitchcock-Alford stencil. Examples of the cane seats are, however, plentiful. The most favored form of ornamentation consisted of a basket of plums with long drooping leaves on either side and beneath them conventionalized morning glories. At the upper part of the design, on the left, is a bunch of grapes, and on the right, a single rose. The whole makes a beautiful and graceful pattern and is seen more frequently on the chairs of this period than any other one distinct pattern. Details varied, but this design was used for both the big rockers and the side chairs, as shown in Figures 7 and 8.

Figure 8 is the most frequently encountered type of Hitchcock chair. The decoration varies and slight differences in detail are often discoverable; but, as a general rule, this chair best exemplifies both structure and manner of decoration. Among the rarer types are those illustrated in Figures 9, 10, and 11. Few similar to those of Figures 9 and 11 are found with the top back panel intact; for the majority of this type have been broken, badly cracked, or have been replaced by new. This is accounted for by the construction of the chair, which, if allowed to fall over backward, would receive the full impact upon a part inadequately fitted to withstand such abuse.

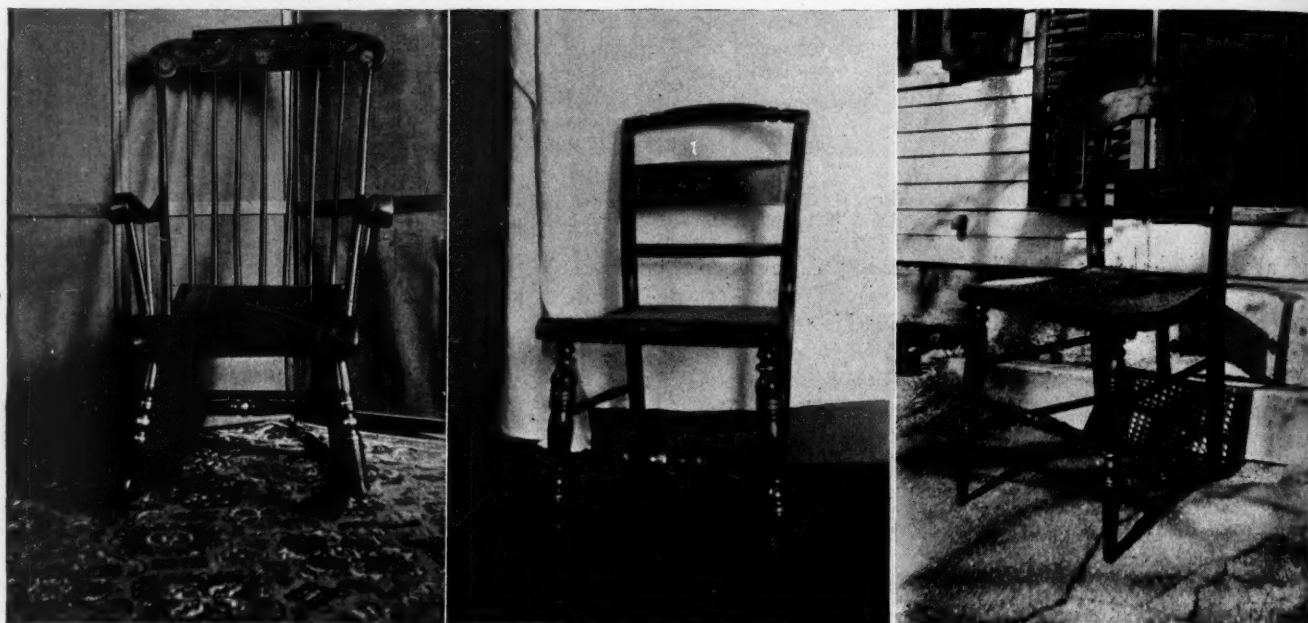
It has been stated by its detractors that the Hitchcock chair is not of strong construction, but the criticism is not justified. A chair of the type illustrated in Figure 8 is essentially strong, well proportioned, and well constructed, and is made of good hard wood. At the time when the shop was in operation the natural resources of the community were such that only the best wood was considered, birch and maple being the usual selection, and this was seasoned for two years. These chairs were built on honor, as the

word "Warranted" in the stencil implies. Sold at a reasonable price in the days of their manufacture, the chairs were intended to be both useful and decorative. The fact that so many are found in good condition today bears witness to the fact that they have justified their maker's faith in them.

Of the third distinct period of chair manufacture at the old shop little definite information seems to be obtainable. That Arba Alford and one or more associates, under the name of Alford & Company, continued to turn out chairs after Hitchcock had withdrawn from the firm is an established fact; but it is doubtful that they used any identifying labels such as those of the earlier periods. During several years of intimate association with chairs of this type I have never seen such a label. This may, in part,

and the backs are similar, though the broad panel of the Hitchcock is almost straight, while that of the other chair shows a pronounced arch. There is also a distinct difference to be noted in the turnings and proportions of the top rail. The Robertville shop was completely destroyed by fire some years ago.*

When Lambert Hitchcock left Hitchcocks-ville he went to Unionville, which remained his residence until the time of his death. Here he established a similar business and remarried, having two sons and one daughter by his second wife. This business venture appears to have been less successful than the previous one, and was gradually abandoned. After Hitchcock's death, it was found that he had left but little property. Whether the chairs before



Figs. 7, 8, and 9—HITCHCOCK CHAIRS

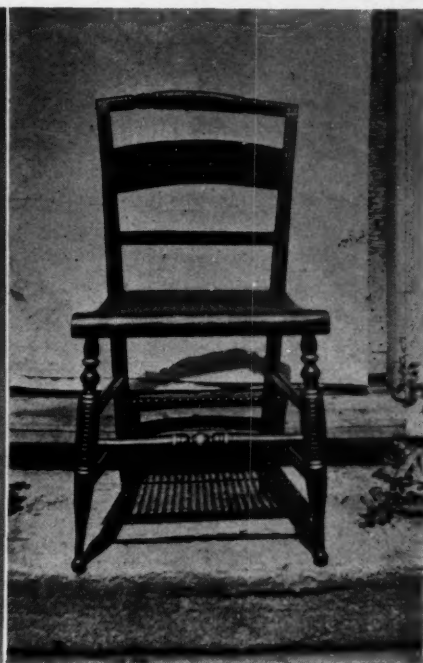
All three of these bear the maker's name on the back. The first two are embellished with the same basket containing three plums, on either side leaves, above, to the left, a bunch of grapes, to the right, a single rose. The third, with its cutout back slat, is one of the rarer types. The cresting was easily broken in case of a fall.

account for the many chairs which have all the Hitchcock characteristics, but are unmarked. That there were other factories turning out similar chairs, contemporaneously with Hitchcock, is a well-known fact. Three such examples are shown in Figures 14, 15, and 16, but there does not seem to have been any other individual or company who embellished its products with a stenciled name, as did Hitchcock.

While Hitchcock and Alford were still engaged in the chair industry in Hitchcocks-ville, a man named Camp established a similar shop in Robertville, only a few miles distant, and turned out chairs which, at first glance, closely resemble the Hitchcock product. Closer examination discloses certain important differences. In Figures 12 and 13 a Robertville and a Hitchcock chair are offered for comparison. The most striking difference occurs in the front legs. In the Hitchcock chair the turnings are those characteristic of all the marked specimens which I have ever encountered; whereas the Robertville chair has radically different turnings, and tapers to the foot, which terminates in a ball. The seats of the two chairs are almost identical,

referred to, which are unmistakably of Hitchcock construction and decoration, were manufactured by him in this shop in Unionville, or whether these chairs were the product of the Alford Company after the year 1843 and were turned out at the old Hitchcocks-ville shop is a problem which has proved decidedly baffling. Not only have I been unable to unearth a chair marked "Alford & Co.," but I have been equally unsuccessful in finding one marked "Hitchcock—Unionville." Hence, like the farmer when he saw the giraffe, I can only say, "There ain't no such beast." Until convinced to the contrary, I shall believe that Hitchcock continued to make his chairs in Unionville on the same lines as before, and that, for reasons of his own, he did not use the stenciled name. I shall likewise believe that, at the same time, Alford & Company continued to manufacture chairs along the identical lines to which they had been accustomed during the partnership with Hitchcock; but that, as Hitchcock was no longer in the firm, they omitted the name altogether.

*Concerning the chair factory at Montague, Mass., see *ANTIQUES*, Vol. I, p. 154 *et seq.*



Figs. 10, 11 — HITCHCOCK & ALFORD CHAIRS (1830-1843)

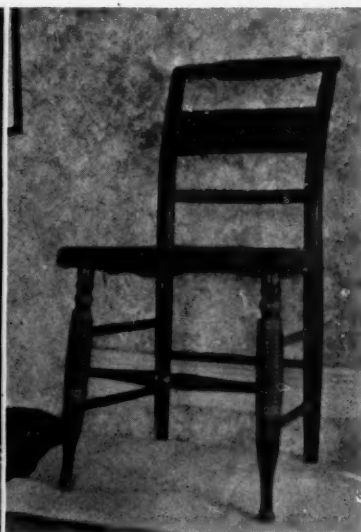
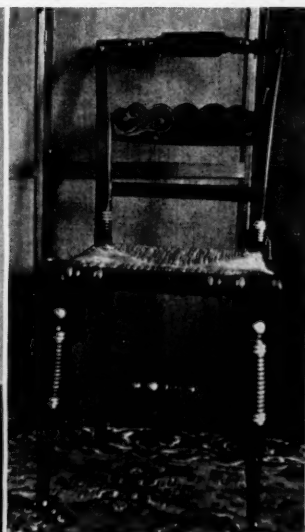
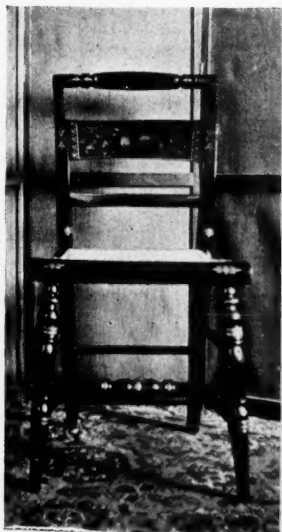
The usual cross-piece below the broad slat in back is omitted in the first chair and the slat is unusually narrow. The second is similar to Figure 9 but with a less carefully shaped back slat. The third is essentially similar to the Hitchcock type. The reeded legs with finely tapering extremities terminate in a ball, however, and constitute a distinct difference.

Fig. 12 — ROBERTVILLE CHAIR

It is interesting to note that, when the chair industry was at its most flourishing period in Hitchcocks-ville, it was the women who were employed in the decoration. Stenciling was not classified as an art, but was designated simply as a trade, and the employment of women in this branch of the work would indicate that their more delicate handling and finer sense of decorative effect were essential to obtain the elusive blending and shading which constitutes the unique charm of the old stenciled form of ornamentation.*

*No method of brush painting offers adequate substitute for the old stencil method, which, apparently, called for a judicious use of the fingers in applying dry gold or bronze powder.

Today Riverton remains much as in the past. The old shop which Lambert Hitchcock built shelters a flourishing manufactory of small rubber goods, and the mill at the northern end of the village, where the chair parts were first made, is now used as a paper factory. Attractive and well-preserved Colonial houses are scattered along the main street, and there is, also, a substantial stone church built in 1829, largely through the generous subscriptions of Lambert Hitchcock. Amid the peaceful beauty of the little cemetery reposes Eunice, Lambert's first wife. Perhaps the best of her husband's hopes and ambitions lie buried with her. But he, himself, rests elsewhere.



Figs. 13, 14, 15, and 16 — HITCHCOCK-ALFORD AND VARIANTS FROM THE HITCHCOCK TYPES

The first chair exemplifies the normal Hitchcock & Alford style, the legs showing a modification of the urn turnings familiar in certain Windsors. The other three are quite radically different. Note the flat curved stretcher in the second, the shaped splat of Figure 15; and the reeded, tapering legs terminating in a ball, of the three. Although these chairs may properly be given the general designation of Hitchcock, they bear every evidence of being by another maker, perhaps by three others.

Early American House Hardware. I

By WALLACE NUTTING

IT seems probable that the simplicity of American house hardware has given the impression to architects and students that it is not worth attention. But this very simplicity is one of its greatest merits. A few quiet lines of beauty are more consonant with the spirit of Colonial architecture than are the intricate, and even flamboyant, designs of European hardware.

The exceedingly rich and elaborate work of the German, Spanish, old French and Italian masters was, no doubt, inspired largely by their great skill as armorers, since in that work they brought the genius and enthusiasm of artists to their task. They naturally carried into the decorative features of house hardware no little of their cunning as artificers. But in the belief that Americans of this generation are ready to observe and admire the work of early American smiths, I have prepared these articles and illustrated them altogether with original examples.

The first call on the house smith was undoubtedly for locks for chests. While these were not strictly house hardware, they had to do with the furnishings of the home. We do not find here anything like the beautiful locks which have been imported from old European chests. The chest lock, in this country at least, was often concealed. Hence it is left outside the scope of present observations.

In the earliest settlement, and for a considerable period after, in certain localities wood was substituted for iron to such an extent that some houses used practically no iron except for nails; and these were confined to the attachment of boards, clapboards, shingles and finish, not being employed at all in the frame.

Latches

A door latch consists of five pieces, besides the great nail which serves as a pivot for the latch. These parts are the *handle*, or pull, the *thumb piece*, the *latch bar*, its *guard*, and the *striker*.

The handle consists of an arched, or bowed, central section connected at each end to a base plate, more or less decorated. In this plate, at the top, a hole is mortised for the insertion of the thumb piece.

The thumb piece in the earlier latches is sometimes remarkably attractive in its construction. The section on the inside of the door is split, or barbed, horizontally for one or two inches back from the plate. After the thumb piece is inserted, the barb is bent outward so as to secure this section of the latch in place. Later on, the latch plate was thickened at the mortise hole and a hole was drilled through this part of the thickened plate and thumb piece for the insertion of a small iron dowel. This was considered a refinement; but the earlier latches were far more quaint.

The thumb piece, in rare instances, was decorated on the outer edge to correspond with some motive on the plate. At the inside and curved end, where the thumb piece tapered to a pig tail, various curlicues were used. In some instances, a very simple curve produced a strong effect of quaintness.

In the latches of the early nineteenth century, the tail piece was generally cut short, leaving an unsightly straight stub which gave no hold for the hand. As a compensation, a small cast or hammered knob was riveted to the latch bar, or the bar itself was curled back at the end to form a handle.

The latch bar proper, of course, was of a size proportioned to the door. The least artistic form terminated on the inside end with a circular or oval flattening, pierced for the pivot nail. In the artistic forms advantage was taken of this necessary broadening of the latch bar to apply various motives.

The catch, or striker, terminated with a long, square taper, sometimes ragged to prevent the likelihood of its becoming loose. In some instances, but rarely, the end was clinched. In a good example, the head of the catch terminated in a long scrolled brace returned to the door and pierced with a nail. In a few instances, as in one shown in this article, two such braces at right angles to one another were employed.

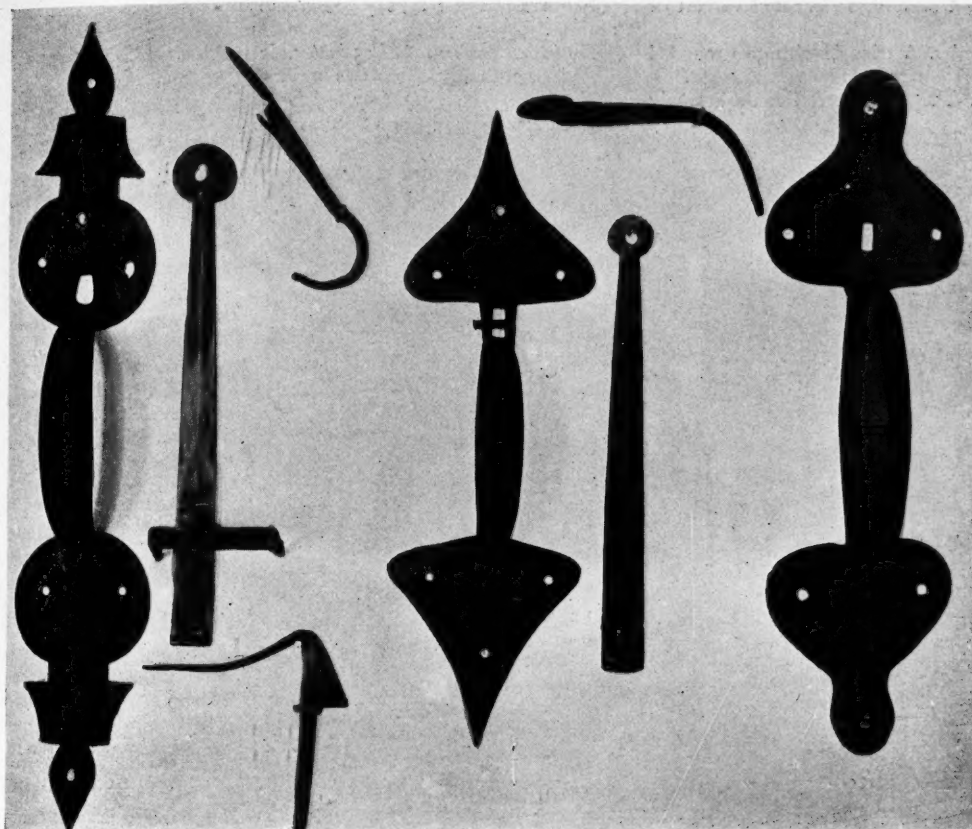
Locks were not used in connection with early latches. If employed, they were entirely separate. The latch was sometimes secured on the inside by the insertion of a wooden or metallic wedge between the latch and the upper part of the guard. But the doors, for the most part, were secured by solid bars of wood running across the inside and fitting into great iron staples, although one *iron* door bar was recently discovered in Pennsylvania. It is stamped with a hammered design and, of course,—like all such things—belonged to General Washington!

The latches of wood were generally of oak, but sometimes of maple. There is no question that these latches, especially when large, are very picturesque; but architects have hesitated, no doubt with good reason, about employing them on new houses; and even when restoring old houses, they have used them very sparingly. Such a huge latch is still in use in the Maria Mitchell House on Nantucket.

Since the iron latch was first made of bog ore, which is the best and purest sort, the claim is made that it resisted rust more than modern iron. Those familiar with the subject inform us that the oxidation of iron is encouraged by impurities. We find, however, that many old latches are badly rusted, while others are still smooth and show the beautiful gray which is the normal color of iron. We must conclude that then, as now, there were variations in the quality of iron and differences in the degree of its exposure to the weather according to its placement in the dwelling.

The bog ore was tough and permitted of a nice manipulation. For the same purpose, Scandinavian iron is now used.

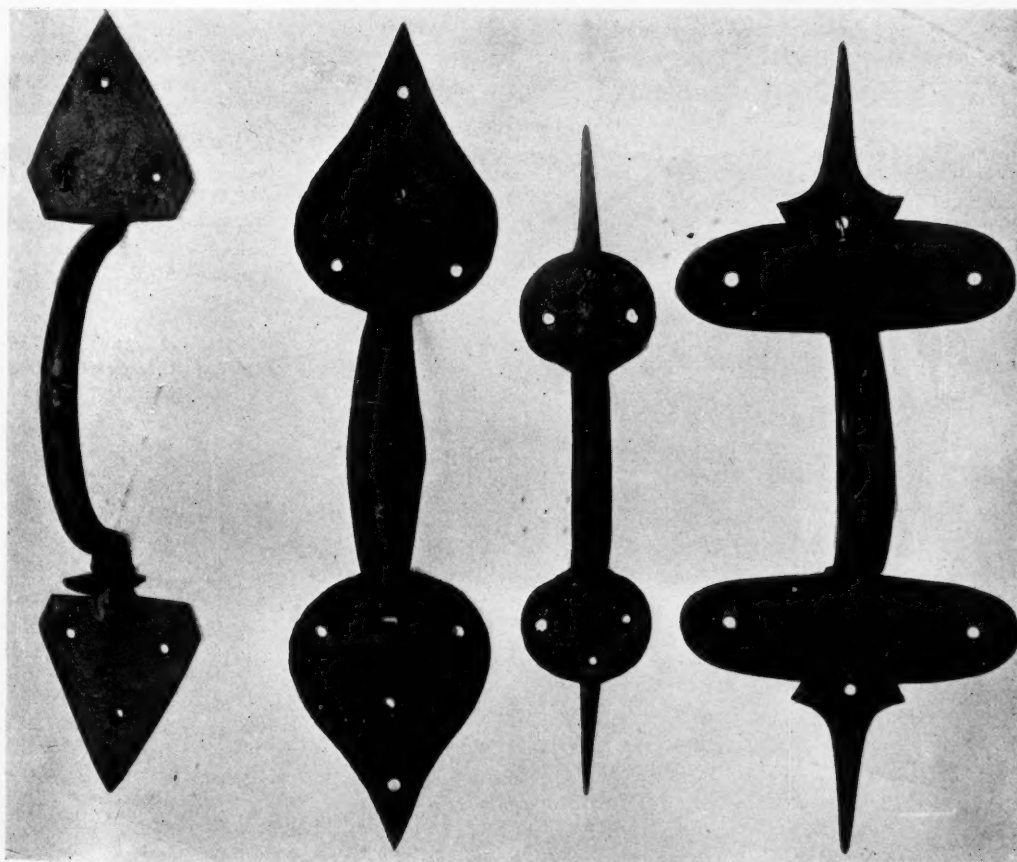
The dates of surviving hardware are difficult to fix, as we have rather meagre information. Even in the case of a very ancient house, and perhaps all the more if the house is sufficiently ancient, the hardware is likely to have been renewed. Nor can we say that the very earliest types were necessarily the best. In fact, the handsomest



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latches we have found date very much nearer 1800 than 1700. After 1800, however, there was a distinct and rapid decline; and by 1830 cast handles riveted to plates were in common use; and from that time on nothing was produced at all worthy. The finest examples of latches are often found on church doors. There a latch large enough to allow very bold design and to be visible at some distance was permissible.

In the following notes on the illustrations shown, if no date is mentioned, it may be assumed that it is so close to the nineteenth century as to require no closer approximation:

NUMBER 1, Size: 16½ by 2¾ inches. Found in New York. The thumb piece is particularly good. The striker is restored.

NUMBER 2, Size: 13 by 4 inches. A type often found on the North Shore.

NUMBER 3, Size: 14 by 4½ inches.

NUMBER 4, Size: 13 by 3 inches. A triangular latch, with round corners. The handle is of a round section.

NUMBER 5, Size: 14 by 3¾ inches. A pointed heart design.

NUMBER 6, Size: 12 by 2¼ inches. The ball and spear design.

NUMBER 7, Size: 14 by 5¾ inches. A most quaint fashion, called the flat ball and spear.

NUMBER 8, Size: 11¾ by 2½ inches. A rounded triangle design. It might possibly be called a heart.

NUMBER 9, Size: 12 by 2¼ inches. A scroll design, which we must otherwise leave unnamed.

NUMBER 10, Size: 12½ by 3 inches. This is peculiar in having a keyhole mortise as well as a thumb-piece mortise. We await the suggestion of a name.

NUMBER 11, Size: 9¾ by 3½ inches. A somewhat crude pattern of the ball and spear.

NUMBER 12, Size: 12½ by 3¾ inches. The round triangle pattern.

NUMBER 13, Size: 13 by 3 inches. A somewhat elongated variant of Number 8.

NUMBER 14, Size: 11 $\frac{3}{8}$ by 3 $\frac{3}{8}$ inches. A triangle with two rounded corners. It seems to have no appropriate name and no special merit.

NUMBER 15, Size: 11 $\frac{1}{4}$ by 3 inches. The most perfect of the strongly shaped heart design.

NUMBER 16, Size: 11 $\frac{1}{8}$ by 3 $\frac{1}{8}$ inches. The only tulip pattern we have noticed.

NUMBER 17, Size: 13 $\frac{3}{8}$ by 5 inches. It might be called a disc pattern. The edges of the circular plates are finely serrated.

NUMBER 18, Size: 13 $\frac{1}{2}$ by 2 $\frac{1}{4}$ inches. An attenuated design not as easy to attach rigidly to a door as that which has a wider plate. It was probably made for some door which had a very narrow stile.

NUMBER 19, Size: 16 by 2 inches. An extremely lean brother. One sees how the narrowness of the plate was sought to be overcome by no less than five nails; whereas, three is the rule.

NUMBER 20, Size: 13 $\frac{1}{4}$ by 3 $\frac{1}{4}$ inches. Might, perhaps, be called a ball and arrow pattern.

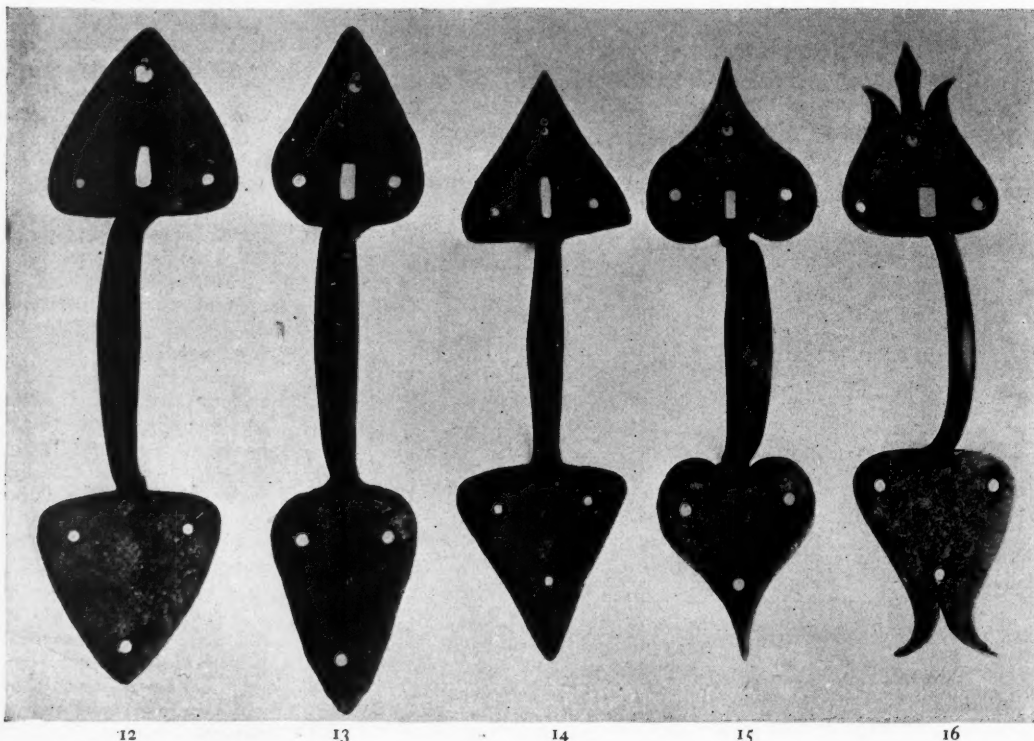
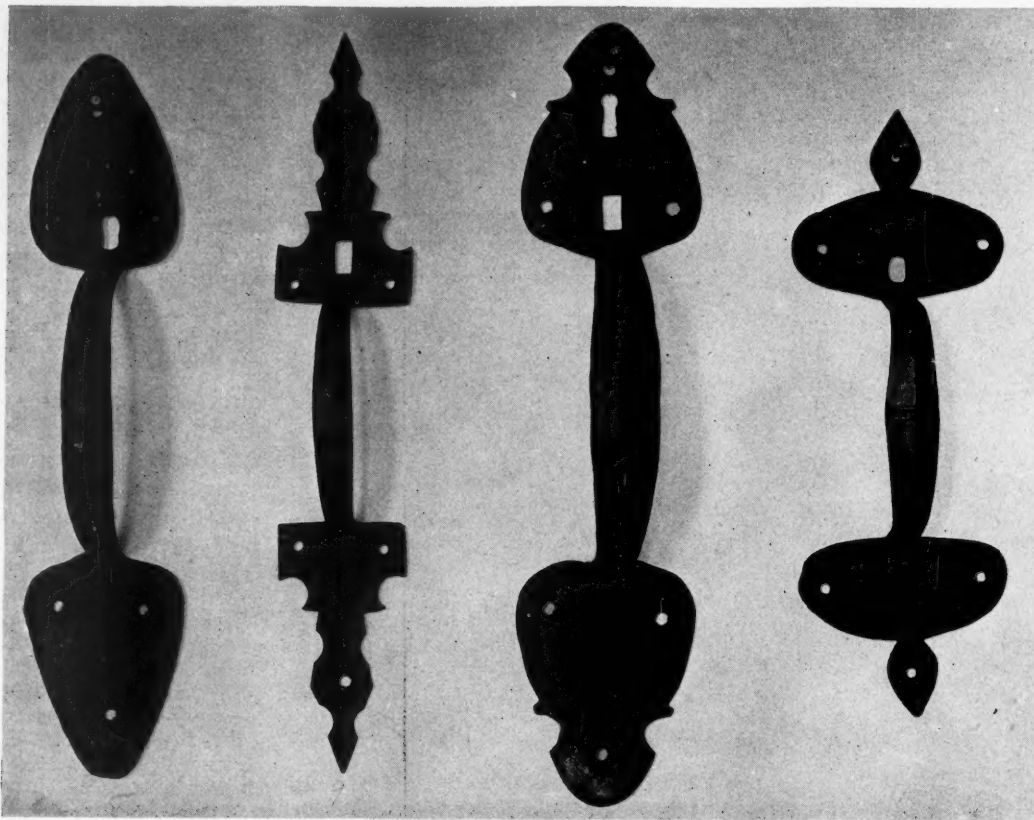
NUMBER 21, Size: 24 inches long (the largest shown in this article). We digress here to show the beautiful latch of Dr. Irving P. Lyon of Buffalo, New York, the son and worthy successor, in his spirit of exact scholarship, of Dr. Lyon of furniture fame. It is a latch of very remarkable characteristics. The plate is scrolled with a sword-fish end. Indeed, we think we shall give it this name.

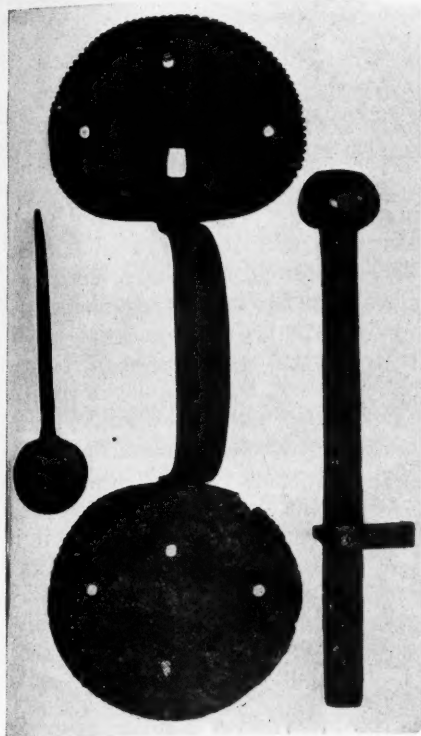
For so simple a plate it is most striking. But in spite of the attractiveness of this plate, the palm for merit in an artistic way is carried off by the latch bar. This is 17 inches in length. The spike at the inside end is 5 $\frac{1}{2}$ inches long. The enlargement for the nail is heart shaped and the bar is nicely ornamented at both the top and bottom of the heart; and the spike ends in a ball. At the large end, this latch has a curious, short square turn. The thumb piece shows a little Colonial pig-tail scroll.

Another distinguished feature of this latch is the striker, the only one I show with two braces, which are scrolled in such a way as to diverge from the striker head at right angles. Comparing this latch with NUMBER 25 I find that each has features of merit not found on the other; but I am of the impression that the remarkable latch bar, together with the striker, place NUMBER 21 in a class above the others shown.

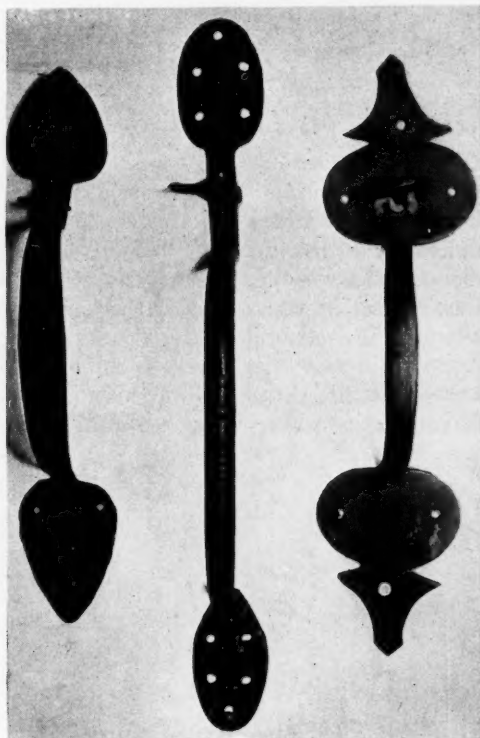
NUMBER 22, Size: 8 $\frac{1}{2}$ by 3 inches. A triangular style. This latch and all of its size, or smaller, were appropriate for inside doors.

NUMBER 23, Size: 9 by 2 $\frac{1}{4}$ inches. It has a very shallow bow for a handle and is also,

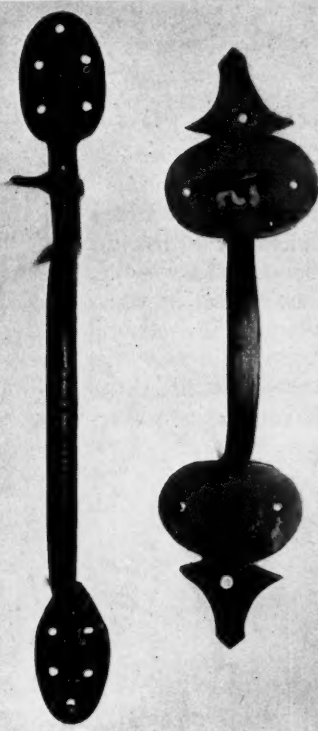




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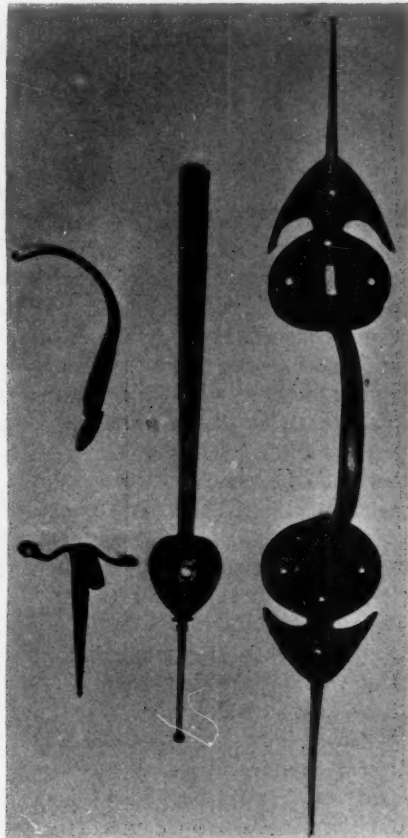


18



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21

probably, therefore, an inside latch.

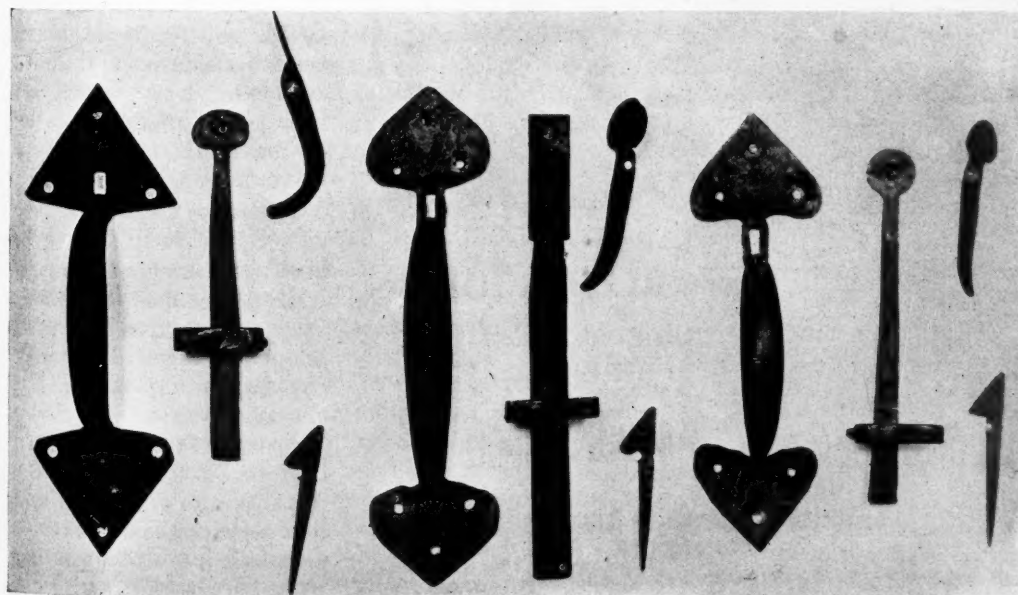
NUMBER 24, Size: 8 by 2 3/8 inches. Another heart-shaped latch.

NUMBER 25, Size: 22 3/4 by 4 3/8 inches. A very elaborate latch probably taken from a church. It was found in Lenox. It is simply a variant of the ball and arrow style. The handle at the centre of the bow is decorated with a raised medallion, undoubtedly a simple imitation of the elaborate decorations on foreign latches. This raised work could scarcely be done with a

hammer, and, apparently, was not done with a file. It is fair to presume that a die was made on which this section of the handle was placed when hot, and the raised design was embossed upon it by vigorous hammering. Probably a stamp carrying a grooved molding was also used. This handsome complex groove appears on the handle of the medallion just described, on two places on the latch bar, and even on the guard. Completely carried out on the various

elements of the latch, this molding gives a finish to the style.

The latch bar is scrolled by a curl at the inside end and it is ornamented by finger grooves at the other end. These suggest somewhat the knuckle carving on the later Windsor chair arms. The bar is also bevelled, as well as the guard. The striker of this latch, while not original with the latch, is contemporary. All other parts are original.



22

23

24



25

Books—Old and Rare

Treasures For The Modest Collector

By GEORGE H. SARGENT

THROUGH the courtesy of the editor of ANTIQUES I have an opportunity, in this midsummer month, to clean up a lot of correspondence by answering, in the view of all, some of the many questions which come to me through the mails, and of making a few general reflections upon the subject of book collecting for the benefit of those who are interested in this most delightful of hobbies. Not that I am a stamp collector, like one of my friends, who, by taking this method of answering correspondence, secures a supply of postage stamps; for many of my correspondents fail to enclose stamps for reply. But the questions asked, while very diverse in their reference to particular books, are of a similar tenor and deal principally with the value of some one or other old book which the owner wishes to dispose of, and the place where it might be sold. I am not going to answer such questions here.

Within the last twenty years book collecting has come to be, in the minds of many people, associated with big business; either because many of the men whose names have been prominent in reports of book sales have been millionaires, or because the prices of the rarest books have reached a height which was undreamed of by our fathers. The newspapers, in their accounts of sales, give prominence to the matter of price rather than to the intrinsic merit or interest of the book sold, and so have fostered a popular delusion that, to be a book collector, one must have unlimited means. This is too bad; for such an opinion has, doubtless, prevented many from making a modest entry into a field where the arrival of the millionaire collector is announced with a flourish of trumpets.

Now a majority of the book collectors in the United

States are not rich men, as the term is used today. They are persons in comfortable circumstances, with fair incomes; they live in houses instead of palaces, and they enjoy the books they buy. The dealer who sells thousand-dollar books to the wealthiest collectors usually does not despise the five-dollar item which is hugged to the bosom of the humble purchaser. Indeed, the beginner in collecting will find that the dealer is often his best guide, counsellor and friend. If he is seeking some particular book, the dealer will exert himself to find it; and, when it is found, will report it to him not at an exorbitant price gauged by the prospective purchaser's ability to pay, but at a reasonable market value plus a small commission for the trouble of finding the book. There are exceptions, of course, but the profession of selling second-hand books holds as large a proportion of honorable, fair-dealing men as can be found in any other commercial line—more, I daresay (basing my opinion on personal experience), than in some others. The amateur collector, therefore, should, at the outset, form partnership with reputable dealers, and his course will be made much smoother. The belief that the bookseller is a formidable enemy who must be beaten by strategy—if at all—is a myth, pure and simple.

I am not going into the subject of the pleasures of book collecting, for many books, some companionable, some stupid, have been written on this theme. It is one of the choicest of pleasures, but the collector soon finds that a large part of the pleasure is in the pursuit as well as in the possession of the game, and it is perhaps the comfortable glow which fills one who has picked up a rare and long-desired book for a few cents,



Imprinted at London

by Iohn Day dwelling ouer Alders-

gate beneth Saynt Martins, Anno.

1562, the 20. of March.

Cum gratia & priuilegio Regie
maiestatis.

These bookes are to be sold at his shop
under the gate.

Fig. 1 — Foxe's *Book of Martyrs*

Last page of first edition, which shows the portrait of the printer, as well as his colophon.

Here orcheth the booke named the dictes or sayings
of the philosophres enprynted, by me William
Caxton at Westmestre the yere of our lordy .M.
CCC. Lxxviii. Whiche booke is late translated out of
frenshe into englyssh, by the Noble and puiissant lordy
Lordy Antone Erle of Ryperes lordy of Scales & of the
Ile of Wyght, Defendour and directour of the seige apes,
colique for cur holy Fader the Pope in this Royame of
Englond and Euznour of my lordy Prynce of Wales
And it is so that at such tyme as he had accomplyshid
this sayd werke, it liked him to sende it to me in certayn
quavers to ouersee, whiche forthwith I sawe & fonde therein
many grete, notable, and wyse sayngis of the philosophres
Acordynge vnto the bookes made in frenshe whiche I had
ofte afore redde, But certaynly I had seen none in englyssh
til that tyme, And so afterwarde I cam vnto my sayd
lordy & tolde him how I had redde & seen his booke, And
that he had don a meritorie deede in the labour of the transla-
cion thereof in to our englyssh tunge, wherby he had deservyd
a singuler lorde & thank, &c. Thanne my sayd lordy desired
me to ouersee it and whete as I shold fynde faute to cor-
recte it, wherby I answered vnto his lordship that I coude
not amende it, But if I shold so presume I might apaire
it, For it was right wel & conynghly made & translated
into right good and fayr englyssh, Nochtwithstandynge he
willed me to ouersee it & shewid me dyuerse thynges whi-
che as him semed myght be left out as diuerse lettres mis-
sues sent from Alexander to dany and aristotle & eche to
other, whiche lettres were litel appertinent vnto to dictes

Fig. 2—DICTES AND SAYINGS OF THE PHILOSOPHERS
The first book with a date printed in England.

which gives book-collecting a commercial aspect. Really, the price at which a book is sold has nothing to do with its value to the booklover. He may want the book for any one, or all, of twenty different reasons. That he has to undergo the pangs of seeing some richer collector carry off a copy in the book auction rooms only enhances his joy when he picks up a copy somewhere at a fraction of the price he had been willing to pay.

The ultimate and proper destination of most of the books published is the paper-mill, and if books are among those unsouled things which have a consciousness, as some esoteric bibliophiles assert, happy must be the volume which has been in the hands of a collector who loved it for its contents before it came to its martyrdom in the pulvat. Caxtons have been used for wrapping paper and illuminated manuscripts as playthings for children, who were allowed to cut out the pretty initial letters and brightly colored pictures. "A book's a book, although there's nothing in't"; but "collectors' books" are in a class by themselves, being desirable for certain characteristics which are not possessed by books in general.

The collector who has only a small amount to spend on his hobby must have time. He must devote himself to his

work with a zeal of which the collector who buys what his dealer sends to him knows nothing. And he will soon learn that it is useless for him to attempt to form a "library of the world's best literature" in first editions. There are certain fields so large—for instance, America—that even with the wealthiest collectors, the difficulty is one of selection.

I know a collector of autographs who was trying to secure a complete set of the autographs of the Signers of the Declaration of Independence. Most of them were acquired without difficulty. The rarer ones kept him occupied for years, until he lacked only that of Button Gwinnett, the Georgian of whom only one signed letter is known. Finally he secured a two-page document signed by Gwinnett, for \$4,600. (This document, by the way, had been sold at auction in 1886 for only \$185.) Even at the high price, this is considered a bargain today, and it makes the collector's complete collection of Signers one of the most valuable in existence. Yet with the feeling of satisfaction that he had accomplished what he had started to do was mingled the regret that the chase was over. However, being a true

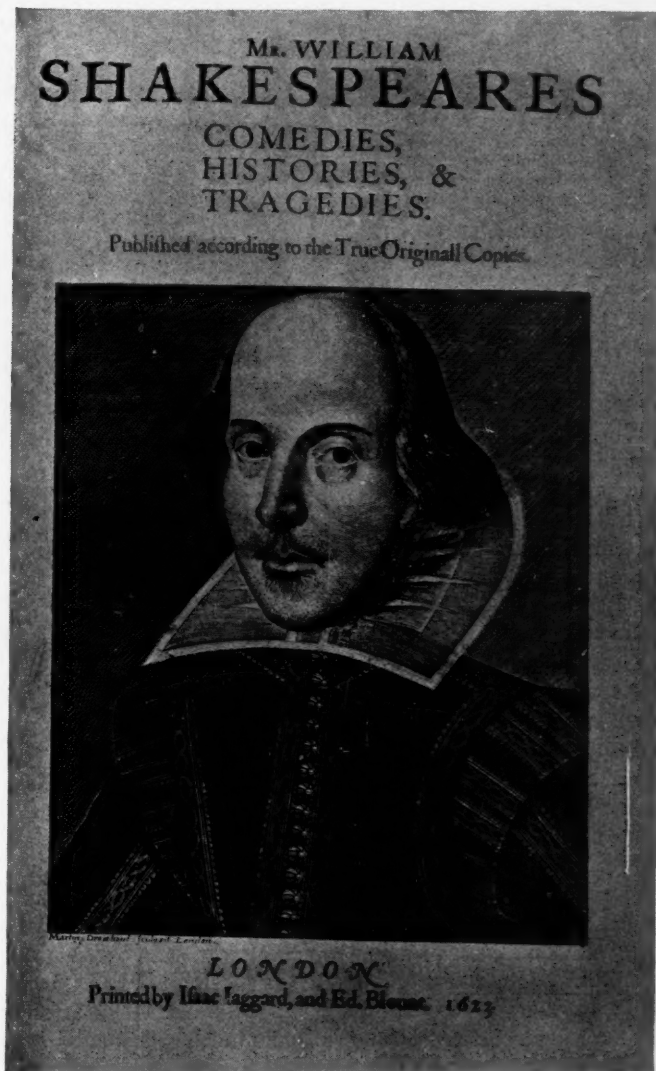


Fig. 3—THE FAMOUS DROESHOUT PORTRAIT
From the First Folio edition of Shakespeare's works—one of the world's rarest books.

collector, he did not sit down, like Alexander, in his tent and sigh because there were no more worlds to conquer. He began making other collections of autographs, and is still experiencing the pleasures of the chase.

It is unnecessary, therefore, for me to advise the beginner in collecting to limit himself, at the outset, to lines of collecting in which the crowning end may be defeated by his lack of means. But this need not deter him from taking up some specialty which will call for only a moderate expenditure of money and will afford fascinating diversion. More than this, his devotion to his particular line may result in forming a collection which, if sold for the benefit of his widow, is likely to have a market value in excess of what it cost him. His object, however, should be the forming of the collection, not the disposing of it.

There are literally thousands of interesting books that may be picked up in the second-hand stores for a mere song. A collector in special lines is almost sure to find something, in any second-hand bookstore, that will fit into his collection and come within his means. One must be a constant reader of catalogues, and this is an occupation which I recommend to many of my bookloving friends who are going away for the summer and expect to read nothing but the lightest of fiction. Much of this catalogue reading probably will come to naught, but it will amount to as much as the reading of summer fiction. It is like drifting along down stream and letting the bait and hook float in the water behind the boat. One may occasionally make a strike; and when one encounters in a catalogue the title of a book which he has long sought for his collection, he at once sits up and begins hauling in his line. Possibly the line may have merely stuck in the weeds or fouled a twig—the book may be sold. If so, no harm is done. The fisherman is as well off as he was before, and he can resume his idle occupation.

There are collectors of books on almost every subject. Among the hobbies which tempt collectors, outside of the well-known fields of first editions, Americana, history and literature, in their various ramifications, I know of collectors of books on alphabets, amusements, the Ice Age,

the Stone Age, the Dance of Death, astrology, ballads, chap-books, guide-books, bells, boilers, buccaneers, clocks, circuses, conjuring, dancing, earthquakes, dragonflies, gambling, gypsies, Ku Klux Klan, locomotives, marriage, miracles, pageantry, parables, radium, spectres, sun worship, surnames, tobacco, trade-marks, valentines, whales, year books—and so on, through the alphabet forward and backward. These may seem like out-of-the-way subjects in which the securing of the published literature might not be difficult, but on most of these subjects bibliographies

have been published, sometimes embracing hundreds and even thousands of titles.

As a specialty in which the beginner in collecting might have a fair chance of making a valuable collection at little cost I would not recommend any of these. One might divide one of these specialties into parts and take a section for his field. For instance, instead of trying to get everything printed about clocks, he might devote himself to collecting the literature of hall clocks, and would then find himself left with an order on his hands which it would take years to fill. The essential thing is for the collector to select a subject in which he is interested and he will shortly learn how much—or rather how little—he knows of the literature about it.

The beginner in collecting is likely to acquire a heterogeneous mass of books, too many of which will be incomplete or poor copies. If he is a wise man, his purchases are restricted as he goes along, and he ultimately arrives at the possession of a collection which will have both interest and value.

He who becomes a specialist in any line of collecting will come to know his books, regard them as friends, and be the means of spreading useful information upon his favorite topic. Undoubtedly most book collectors are not specialists; they cannot resist the temptation to buy something outside of their line when it comes their way, either because it is cheap or attractive in binding, or because they think they should know more of the subject with which it deals. The way of the collector is indeed full of pitfalls, but the greatest stumbling block in the way is himself.

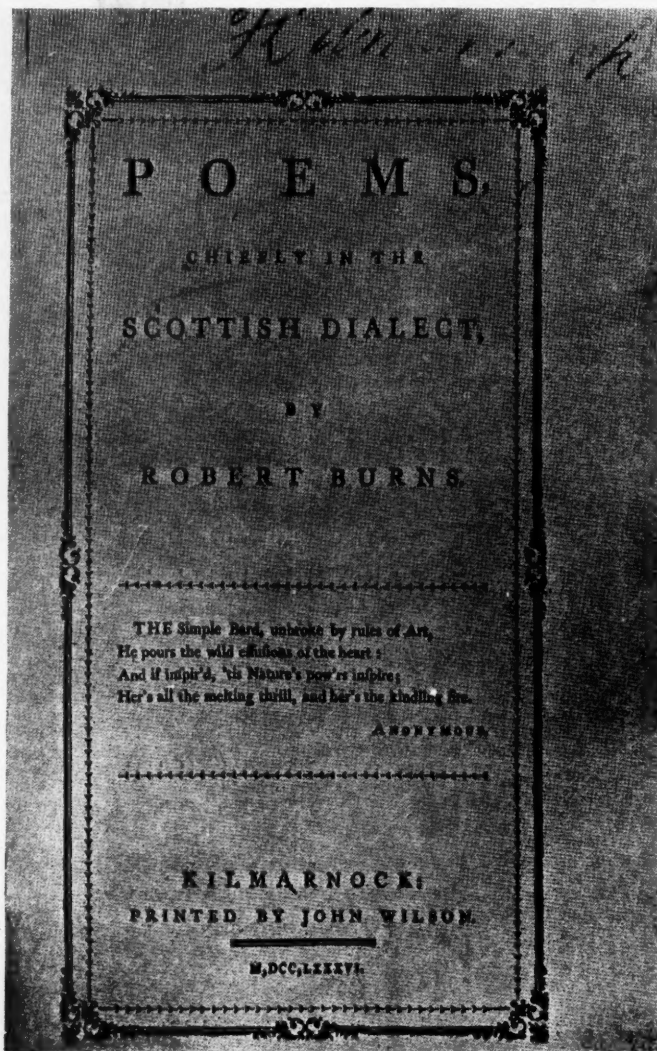


Fig. 4—THE KILMARNOCK BURNS

Title page of the first edition of one of the rarest of books to be found in original condition.



Fig. 1 — THE PEEPSHOW (8 ft. high, 14 ft. 16 in. wide)

One of a set of four Gobelin tapestries sold at the Rothschild sale at Christie's, June 13, 1923.

Antiques Abroad

Ball Rooms, Battlefields & Baxter Prints

By AUTOLYCOS

LONDON: The stability of the sovereign has begun to have its effect on the English art world: and high prices for fine things are again the rule in the auction rooms. At the sale of the late Sir Anthony Rothschild's collection, to which I alluded last month, M. Edouard Jonas of Paris bought four panels of Gobelin tapestry with Boucher subjects, signed *F. Boucher*, for £15,750. He seems to have executed a stratagem on his opponents by suddenly stopping short, after bidding up to some three thousand pounds, to engage in unconcerned conversation with some friends. Meanwhile the bidding was taken up by the auctioneer's clerk on behalf of an unknown buyer. But the unknown buyer was M. Jonas himself; and he has triumphantly taken the Gobelin panels back to France. The Louis XV marquetry table with sliding top, enclosing drawers, and stamped *J. L. Cosson*, which was illustrated last month, brought £4,935. The total for a hundred lots was £68,734.

A reiterated note in this page has been the dispersal of old English collections of great historic interest. The stately homes of England are now the subject of a curious plea for state support as museums, from Lord Lascelles, the husband of Princess Mary. He has suggested that owners of historic houses supplied with picture galleries and old furniture should be regarded as keepers of national museums and should receive a government subsidy. He instances Chesterfield House and Syon House where

furniture was made to fit the surroundings, and maintains that to disperse the contents of a complete home representing eighteenth century England is not to add to art advancement.

The Duke of Northumberland, Percy Hotspur, as befits his name, has expressed in trenchant manner his chagrin at the excessive death duties applicable to his art collections. If the nation wants to keep heirlooms illustrating the history of England, the nation must confiscate them to prevent their owners selling them. We shall soon see the Italian laws prohibiting works of art from leaving the country adapted for use. All circumstances are heading to that. The effect will be to enhance the value of every famous work of English art in America.

Russian Diamonds. The Romanoff jewels have been scattered to the four winds of heaven. The treasures of the Kremlin, the gorgeous panoply of the Winter Palace at Petrograd, and the private collections of the Czar and of his ill-starred consort have been parcelled out, as I prognosticated some months ago, in suitable lots to fit the various European and American markets,—not excluding South America. Nor is it beyond the bounds of possibility that wealthy negro magnates will deck themselves with some of the spoil of the Bolshevik syndicate. Already agents have been discovered attempting to pass the Afghan frontier into India to dispose of wonderful stones. Through the Russian diplomatic envoy at Berlin,



Fig. 2 — TABLE OF CARVED WALNUT (1610-1643)
An example of the *Style Louis XIII*, which contains the germs of many subsequent developments. At Fontainebleau.

M. Krestinsky, a parcel guarded by a squad of Russian political police recently came to Amsterdam. The selling price was over £1,000,000. A similar transaction is on the eve of settlement in London.

Pocahontas. The Princess Pocahontas has caused more stir than was expected. A number of scientists, by permission of the Secretary of State for Home Affairs, were allowed to excavate at Gravesend, as was stated in *ANTIQUES* for March,* where, likewise, a portrait of the princess was published. It should have been known, as I then stated, that, as the church was burnt at the beginning of the eighteenth century, the whereabouts of the lady's remains seemed speculative. Armed with calipers, experts from the British Museum have attempted, among the skulls found in the process of excavation, to identify that of the princess. But this they have failed to do. It is doubtful that the Home Office will allow further disturbance of old graves. Certain well-known men have written to the press condemning this vandalism.

Archaeology is one thing, but the unwarranted disturbing of the dead is another. The same principle was applied by the late Lord Carnarvon, who stated that he would not remove the body of the old Egyptian monarch whose tomb he was rifling. But the incident at Gravesend has been eclipsed by another incident at New York, where other collectors, to wit, Collectors of Customs, have broken sacred seals on Atlantic liners. Princess Pocahontas may be dismissed as a cobweb; the collecting of antiques John Bull properly recognizes as natural in his cousins from America; but he does resent having his relatives dictate to him what he shall drink at his own table on the high seas, under the Union Jack, from the three-mile limit to Plymouth or Liverpool.

France. France always offers the exquisite in art. Recently, at Fontainebleau, I came across two tables which told their own story, as I set it forth here. They were as far apart in location as in time. But the historical events between linked them up, just as they always do if one reads them aright. For furniture reflects the tendencies and even the madnesses of the period to which it belongs. But as for our tables;—the one is massive, without the sumptuous aggressiveness of the *Louis Quatorze* period. The swags might be Italian or English. There is nothing ob-

trusive. The winged sphinx supports might almost be of the Napoleonic Empire. Jump two periods and see how logical the Gallic race is. Note the *Louis XVI* example. Observe the overloaded ornament and the mixture of motifs in the body of the table and in the legs and mark the writhing winged figures of the supports,—a long way from the earlier and calmer sphinx. Almost are they the sisters of the Fates in the Marie Antoinette period;—symbolical of the hundred women whose throats cried out for the heads of Marie Antoinette and the young Dauphin in Paris.

"Twiste ye, twine ye, even so." That seems the weird message of the Marie Antoinette table to a restless world; and I thought of old Lord Bertie, the British Ambassador's words to Melba, when, in July, 1914, she had been dancing until the pearly grey hours of the Paris dawn: "Do you know your history of the Roman Empire? . . . Do you know when they were dancing in blue wigs, in green wigs, in heavy gold and bright jewels—always dancing, Rome was breaking. . . . Try to remember what I say to you;—dancing feet always bring war."

Print Mania. A species of fanaticism has seized English collectors. Beware of it in America. It is the mania for coloured prints, termed Baxter, accompanied also by Le Blonds. They represent a clever process of reproducing, in colours from blocks, inane pictures of the nineteenth century, of the most trivial and insipid character. Among these *The Swing*, *The Gleaners*, *Windsor Castle*, *Pet Rabbits*, *Snowballing*, *The Welsh Harper* and hundreds of other absurdly inept subjects, some of which were printed at the head of music. I hope every reader of *ANTIQUES* will join in stemming this wave of insanity if it should pass Ellis Island. As a process the Baxter is interesting. But the prices for absurdities a few inches square are too preposterous! With all the world of art before us, Italian art, French art, Russian Art, Scandinavian art, to say nothing of Egyptian, Greek and Roman art (why even now a coin of Julius Caesar, genuine, can be bought for a few shillings), Baxter triumphs are, as the Irishman said, "a flymark in the ocean." But perhaps this craze for honeyed flappedoodle is a reaction from years of bitterness.

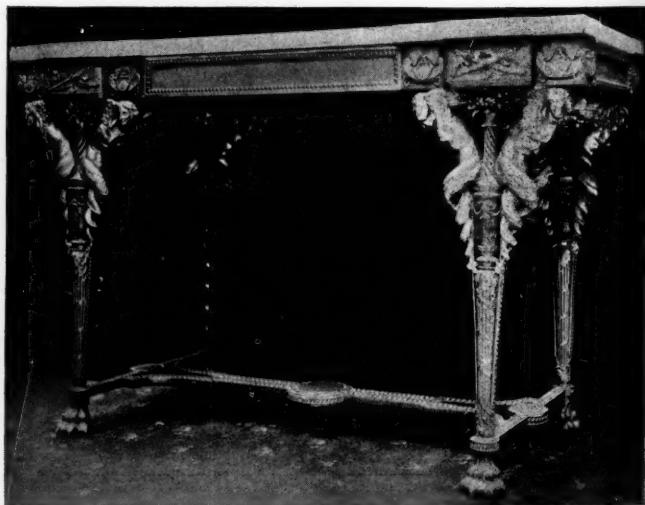


Fig. 3 — CONSOLE TABLE (1774-1793)
In the late *Style Louis XVI*. The strange winged figures are not quite sphinx and not quite mermaid. At Fontainebleau.

*Vol. III, p. 132.

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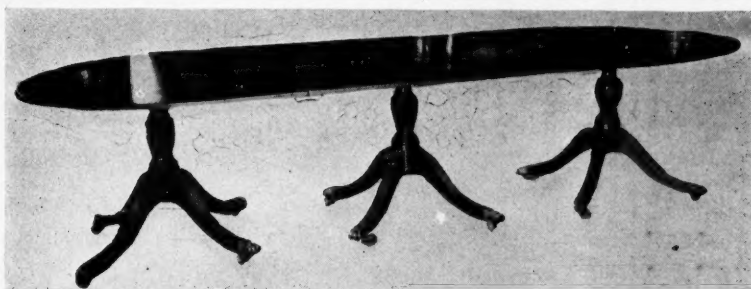
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(maple)

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VASE-BACK
(maple)

VASE-BACK
(pine and maple)

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Stand with round base
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lantern, Gothic design on six sided glass globe; Slaw
Bed, six legs, all original stenciling; six Sandwich
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yet sturdily built, this piece answers perfectly the demand for small scale coupled with serviceability. Its width is 21 inches—less than two feet—its depth just 12 inches. When open, the writing board rests at the convenient height of 28½ inches.

Please remember that this is but one item from a stock of early American furniture, china, glass and silver which represents the developed taste and judgment of twenty years of collecting. Your personal inspection is invited.

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WE have just purchased a collection of furniture, glass, brasses, and pewter, which we feel is the finest and most varied that we have ever secured. Supplementing our regular stock, we have on display, at the present time, the finest collection we have ever been able to offer.

Among the more unusual pieces just received are:

A high post bed of San Domingo mahogany, posts fluted and carved with acanthus leaf, with beautifully carved headboard of broken arch design finished with large carved eagle with spread wings; three claw-foot mahogany sofas; a low-post carved maple bed; two mahogany and one cherry dressing tables; a mahogany claw-foot carved pedestal workstand; five mahogany pedestal workstands; one lyre-base workstand; two lyre-base card tables; a mahogany flat-top highboy; numerous tilt-top stands and tables; five sets of prism candelabra; three secretary desks; a mahogany Sheraton swell-front chest of drawers; five very fine old console tables with marble tops; a cherry and maple slant-top desk; numerous other beds, chests, tables, chairs, stands, etc.; many pieces of pewter, copper, lustre, and brass; several fine coverlets and Paisley shawls; a number of old prints, frames, and paintings.

We solicit correspondence and will be glad to give description and photographs of any pieces of interest to collectors and dealers.

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ments*



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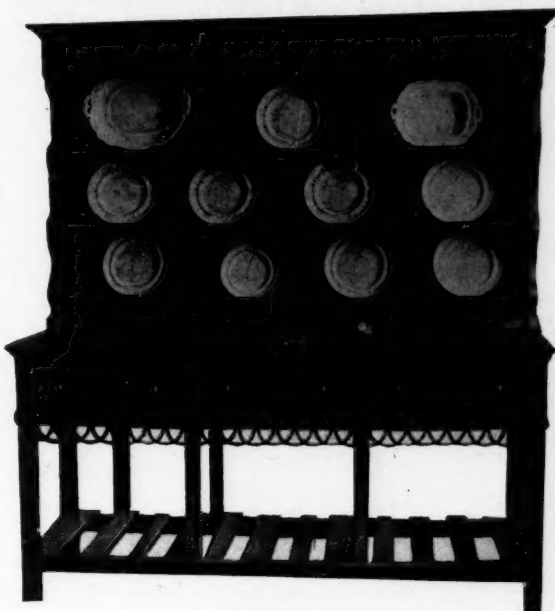
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100 pairs of Bedposts.
40 Sidetables and Sideboards.
50 Long Case, Bracket and Wall Clocks.
50 Chests of Drawers and Bureau in mahogany, walnut, satinwood, and oak.
40 Dining Tables in mahogany and oak.
Old Steel Fenders and Brass-top Trivets.
Chippendale Period Screens with needle-work panels, and a rare Charles II. bead-work panel in a beautifully

A very early antique Welsh Oak Dresser, with original spoon rack above shelves. The



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40 Antique Tea, Dinner and Dessert Services in stock, from simple Staffordshire tea sets to an elaborate Crown Derby dinner service of 146 pieces.
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Tea sets marked *E. Wood & Sons*.
A very rare bust of Handel, made by, and marked, *R. Wood*.

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a great variety of furniture, looking glasses, blue printed ware, china, glass, earthen and stone ware, brass andirons and warming pans, castors, tea trays, etc., all of which may be had for cash or approved credit.

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PAIR OF CAPE COD ANDIRONS, shown
 page 204, May ANTIQUES

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*A number of fine
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Inspection invited



CORNER WRITING CHAIR (circa 1750)

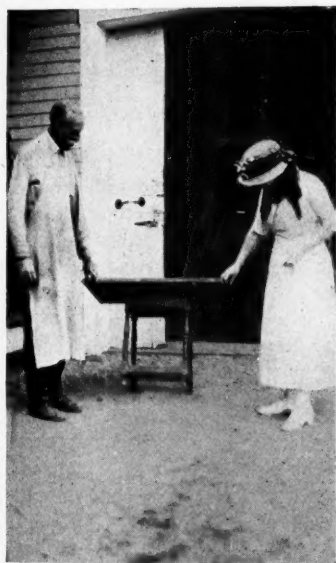
Matching Your Antique Desk

COMPARE this curious old corner chair with the English example in *ANTIQUES* for June (page 269). That should fix the date of this simple American adaptation. The back and legs are mahogany, the skirt, dark maple. A handsome and serviceable piece in prime condition.

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from the
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Plan to look me
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HOOKED RUGS
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TAVERN “	BANNISTER “	LAMPS
HUTCH “	CARVER “	HOOKE RUGS
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Important Auction of Antiques

Sale WEDNESDAY, THURSDAY, FRIDAY, August 15, 16, 17 (10.30 A.M. to 2 P.M. each day)

FREEMENS HALL, MAIN STREET

Standard Time

TO those who attended my first sale at Portsmouth, held last summer, no word beyond the above announcement is needed. But this second sale will far surpass the tremendous success of a year ago.

In reply to many inquiries, this is a partial statement of the offerings:

I have been fortunate in acquiring many valuable antiques from the Buttrick Estate of Lowell and from the estate of the late Hon. Samuel W. Emery. These include *French tapestries, oriental rugs,*

PORTSMOUTH, N. H.

Exhibition, August 14



and superior examples of foreign and early American furniture and objects of art.

Included in the collection are many Queen Anne and Chippendale mirrors, some early banjo clocks, Windsor furniture, including a rare three-legged stretch table, named and dated *Connecticut chest*, early Sandwich glass in great variety, *historical plates*, much fine Lowestoft, pink lustre set, and other lustre old blue, American pewter, American silver by noted early makers, pottery, early chintzes, Currier prints.

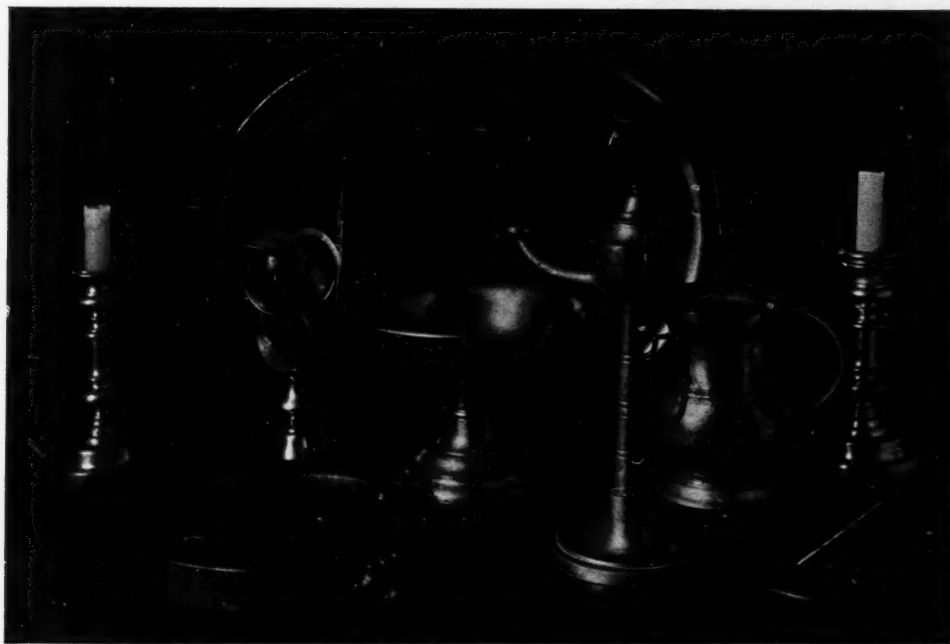
IN addition to the above-named estates, I shall offer my personal collection representing a year's travel and careful purchasing throughout New England.

Among the noteworthy pieces are 150 choice hooked rugs including art

squares wonderfully executed, and selected with a view to superior coloring and workmanship. The genuineness of all offerings and their virtually original condition assure to this sale an almost unique importance.

It will be conducted under my personal management and supervision.

CHARLES H. SEAVEY, Auctioneer.



THE pictured loveliness of this early pewter from the collections of THE OLD HALL conveys its own sufficient message; a message which finds repetition in THE OLD HALL itself, and in all its choice and varied offerings.

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Offerings of genuine antiques for sale will always be gladly considered

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Sofas, bureaus, highboys, tables, chairs, bedsteads, mirrors, clocks, and old-time metal ware. Likewise old glass, china and mirror knobs.

I Repair and Refinish

Old and broken pieces of value, particularly where veneers, inlay or painted decoration needs careful workmanship.

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*Early New England
Furniture & Glass*

MIRRORS, LUSTRE TEA SETS, ETC.

No Reproductions

ANTIQUES

*Historical and Old Blue China,
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Ornaments, etc.*

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AUCTION

Hopkinton, N. H. :: Tuesday, August 14

11 A. M. (Standard time)

*The Personal Collection of the late WILLIAM F.
THAYER to settle estate*

Among many antiques of interest: Butterfly table, highboy, gate-leg table, sideboard, dining table, sofa, set of ten rush bottom, stencilled chairs, card tables, desks, Chippendale and Hepplewhite bureaus, fireplace sets, Windsor ladder back and banister back chairs, old prints.

For sale also, the extensively panelled, beautiful homestead, built about 1787. Contains eight fireplaces, ten rooms, large barn, 100 fruit trees, 40 acres of land. *For further information write*
FRANK SULLOWAY, *Agent Executor*, Concord, N. H.

American Pine Chest

(50 inches high : 30 inches wide
17 inches deep)

The piece illustrated is just one of many interesting pieces to be found in what one buyer characterized as "the largest stock we have seen." There are three big floors and an eleven-room annex filled to the brim with fine furniture, glass and the like. *Call or write for booklet.*



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"The Stepping Stone"



STOP AT THE SIGN OF THE SHIP

ANYONE who reads about the "Stepping Stone" in June ANTIQUES can't help realizing that the place is a great deal more than just a shop where antiques are sold. Likewise it is a great deal more than romantic atmosphere and venerable charm.

For the summer home or the all-year cottage, here are some suggestions from the things at hand:

SHIP LAMPS, for porch, doorway or vestibule.

PINE CHEST ON FRAME, and many other chests besides.

DAINTY PINE CANDLE STANDS, for chair or bedside lamp.

SET OF six SPANISH CHAIRS.

BEDS, high and low.

STENCILLED HITCHCOCK CHAIRS, excellent for extra chair or dining-room sets.

PRISM LAMPS.

LUSTRE, the cheerfulest china ever made.

LOWESTOFT, the most dignified.

MIRRORS, many kinds to reflect many moods.

A SHERATON SIDEBOARD.

A SCHOOL MASTER'S PINE DESK.

And please remember that the "STEPPING STONE" is known from coast to coast for its hospitality to lovers of antiques, whether they call by letter or in person.

MARIE GOVIN ARMSTRONG

277 ELM STREET :: WEST HAVEN, CONN.

7 minutes from New Haven Station

JUST IN

FINE GOVERNOR WINTHROP DESK

in Brown Walnut, also one in Maple; all restored and ready for use.

SMALL MAHOGANY SOFA TABLE

MODEL OF SHIP "INDUS OF NEW YORK"

SHERATON INLAID SIDEBOARD

5 ft. long

CHERRY SWELL-FRONT BUREAU

An extra fine one

TWO PHYFE STYLE DINING TABLES

One with two and one with three bases—10 ft. and 14 ft. long—fine original condition.

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INLAID WALNUT
CHEST OF DRAWERS

Very early American

• Martha de Haas Reeves

• 1807 RANSTEAD STREET
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CHILD'S WINDSOR

26 inches high

Price, \$125

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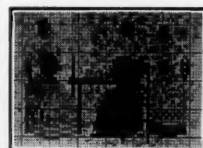
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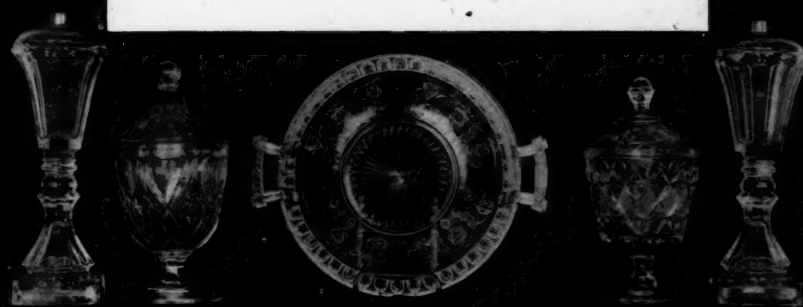
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